

*PARADOXISM'S MANIFESTOS
AND
INTERNATIONAL FOLKLORE*



=Florentin Smarandache=

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AND
INTERNATIONAL FOLKLORE*

FLORENTIN SMARANDACHE



2010

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Prof. Dr. I. Soare, Rm. Vâlcea, Romania.
Dr. M. Khoshnevisan, Griffith University, Gold Coast, Queensland 9726, Australia.
Prof. Ion Pătrașcu, "Frații Buzești" College, Craiova, Romania.

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[To be strong]

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[Why, father?]

To PARADOXISMize

Forward

The book is structured in two parts as follows:

- in the first part, the theory of paradoxism through its first six published worldwide manifestos (1983, 1984, 1990, 1998, 2002, and 2010 respectively);
- in the second part, the paradoxism collected from the international (English, French, Spanish/Arabic, and Romanian) folklore in images and paradoxist situations.

The idea of putting together all published paradoxist manifestos came from the journalist Mircea Monu, from Rm. Vâlcea city, Romania, who asked me to send him all paradoxist manifestos in Romanian language - and they were eventually published in his journal "Monitorul de Vâlcea", Nos. 665, 677, 683, 689, 700, and 706, between 21 October - 09 December, 2003..

Afterwards, I translated the First Paradoxist Manifesto from French into English, then I updated the Second Paradoxist Manifesto and the Fifth Paradoxist Manifesto since new material on paradoxism was accumulated, such as new books and collective paradoxist international anthologies, and articles were published, and I adjusted the Sixth Paradoxist Manifesto from a purely mathematical procedure of S-denying¹ a theory (or statement, proposition, axiom, theorem, etc.) in a scientific field to actually PARADOXISMizing (or S-denying) in any literary, artistic, humanistic, or scientific field of knowledge

1. The First Paradoxist Manifesto in the world I published in 1983 in my French book "Le Sens du Non-Sens" [The Sense of the Nonsense Sense], which was appreciated by Eugène Ionesco.

I herein pledged for using in the literary creation of: hard contradictions, strong antitheses, figurative expressions literally interpreted, meaning deviation, word games, opposite comparisons, words placed in several meanings at the same time, absurd repetitions, proverbs' parody.

2. Second Paradoxist Manifesto (1984).
Speaks about paradoxism's definition, folkloric beginning, etymology, history, some types of innovative species of poetries, features (basic thesis, essence, motto, symbol, delimitations from other vanguards, directions) of paradoxism.

3. Third Paradoxist Manifesto (1990).

Dr American manifesto promotes the anti-literature and its literature, flexible forms fixed, style of the non-style, poems without verse, poems without poems, pages and pages bombed by filthiness / triteness, and non-poeticity, paralinguistic verse (only!): graphics, lyrical portraits, drawings, drafts, non-words and non-sentence, very upset free verse and trivial hermetic verse, intelligible unintelligible language, scientificization of the art in this technical

century, impersonal texts personalized, electrical shock, translation from the impossible into the possible, or transformation of the abnormal to the normal, pro Non-Art Art.
Make literature from everything, make literature from nothing!

4. Fourth Paradoxist Manifesto (1998).

This is The Paradoxist Distich Theory.

The PARADOXIST DISTICH consists of two verses, antithetic to each other, but which together amalgamate in a whole defining (or making connection with) the title.

Commonly, the second verse negates the first, containing therefore an antonymic/antagonistic notion/collocation or opposite idea.

The making of the distich:

- Take a dictionary of phrases and linguistic expressions, proverbs, sayings, teachings, aphorisms, riddles, adages, maxims, quips, or famous sayings of well known personalities, and contradict them without pity, shear them!
- Or take a dictionary of antonyms, and another of synonyms and joggle with contradictory notions/collocation/phrases - homogenizing heterogenic elements; choose also an adequate title and you enter in Paradoxism.

For now, the paradoxist distich, as a new type of poetry that I introduced in 1998, is considered the masterpiece of paradoxism.

5. Fifth Paradoxist Manifesto (2002).

Includes the applications of Paradoxism in Science (information fusion, cybernetics, robotics, airspace, medicine, military, logics, set theory, probability and statistics, geometry, multispace and multistructure theory, transdisciplinarity, physics) at NASA, NATO, University of Berkeley, etc., also in Philosophy, Linguistics, Arts...

This is the most surprinzing usefulness of the paradoxism! No other literary vanguard has been used in science.

6. Sixth Paradoxist (SCIENTIFIC) Manifesto (To Paradoxism-ize or S-Deny¹ a Theory in any domain) [2010].

This is the first paradoxist SCIENTIFIC MANIFESTO to be used in the literary work, and the sixth paradoxist manifesto in general.

Since paradoxism can be used in any domain, we can PARADOXISM-IZE (also said S-Deny¹) any theory by partially validating and partially negating it, or only negating it but in multiple ways. In each case, we put together conflicting ideas in the same theory, whence the paradoxism. By paradoxismizing a <notion> one can get a <pseudo-notion> or <quasi-notion> (for example: paradoxismizing the *norm* one gets a *pseudo-norm* in mathematics, or paradoxismizing the *associativity* we get the *quasi-associativity* in information fusion), but they are still useful in science.

¹ The multispace operator S-denying (Smarandachely-denying) has been inherited from the previously published scientific literature concerning the “Smarandache Geometries” [Prof. Ion Pătrașcu’s editorial note].

In this scientific paradoxist manifesto we introduce the operators of *validation* and *invalidation* (the second one is paradoxist in nature) of a proposition, and we extend the operator of *paradoxismizing* (or *S-denying*) a proposition, or an axiomatic system, from the geometric space to respectively any theory in any domain of knowledge.

PARADOXISM is an avant-garde movement in literature, art, philosophy, science, based on excessive use of antitheses, antinomies, contradictions, parables, odds, anti-clichés, deviations of senses, against-the-grain speech, nonsense, paraphrases, paradoxes, semiparadoxes, etc. in creations.

It was set up and led by the writer Florentin Smarandache since 1980's, who said: "The goal is to enlargement of the artistic sphere through non-artistic elements. But especially the counter-time, counter-sense creation. Also, to experiment."

In the second part of this book I display the International Folklore I received by e-mails from various people from around the world.

The Worldwide Paradoxist Folklore presents paradoxist images of... an impossible made possible!

The French, Spanish/Arabic, and Romanian Folklores are based on confusions between homonimies, on deviations of word or expression senses, on paradoxist humor involuntarily arising or made in proposal. Or on metaphorical antitheses that give the beauty of so many aphorisms.

See the official side of Paradoxism at:
<http://fs.gallup.unm.edu/a/paradoxism.htm>

The author

Paradoxism's Manifestos

1983-2010

NON-CONFORMIST MANIFESTOⁱ

For a new literary movement:
the PARADOXISM

Myself... I'm not a poet.

I went from mathematics. Actually I was surprised: why do the paradoxes exist in mathematics? Does the most exact science, the Queen of Sciences – how Gauss said – admit both false and true things?

Then, why not in literature?

Then, why aren't there paradoxes in literature, which seems to be so open, so flexible?

And I tried to find.

All is possible. Therefore also this volume!!



Read, my friends, our everyday paradoxes! Expressed in naïf, banal sentences:

- Hard contradictions.
- Strong antitheses.
- Figurative expressions literally interpreted.

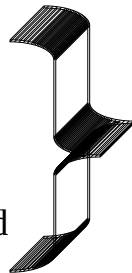
- Meaning deviation.
- Word games.
- Contradictory comparisons.
- Words placed in several meanings at the same time.
- Absurd repetitions.
- Proverbs' parody.

Non-verse, non-work, non-literature, ... non-yes!

- Write, my friends, our everyday paradoxes! The life paradoxes:

To love and to hate

To be loved and to be hated



in the same time.

Program the computers to write in your place!

Any free word in poetry, or better:

Poems without words...

These last ones will finally be read!

If the precursors have said an idea, you say the opposite!!

Write my friends.

PRONOUNCE AN ANATHEMA AGAINST THIS SUBJECT!

Florentin SMARANDACHE

ⁱ This is the **First Paradoxist Manifesto** in the world published by Florentin Smarandache in 1983 in his book of paradoxist poems called "*Le Sens du Non-Sens*" [The Sense of the Nonsense – in French language], Editions Artistiques, Fès, Morocco, 1983 (first edition), 1984 (second edition). He used the penname Ovidiu Florentin for several years. Download the book from the site <http://fs.gallup.unm.edu//LeSensDuNonsens.pdf> .

Second Paradoxist Manifesto

A) Folkloric Begining.

It was in the years 1980's when the paradoxist movement started.

Together with childhood friends (I use their nicknames, since these are more colorful: Cost, Geonea, Beca, Bigioc, Piciu, Boros, Covrig ăl mijlociu, Cris, Pilă, Chesa, Grasu, Babanu) in the little parks and restaurants of Bălcești – Vâlcea drinking beer and joking.

They did not like to read or write!...

They all were non-literators {excepting me and Co(n)st(antin) Dincă}.

We built a new literary movement without even knowing – in a paradoxical way!
We did it by jokes, against-the-grain speech, amusing themselves in that bad time!
I had written in Romanian language the volume „Laws of internal composition. Poems with... problems!” (1982) as a preparadoxist volume, published lately.

But the First Paradoxist Manifesto in the world of the Paradoxism I published in 1983 in the first edition of my French volume *The Sense of the Nonsense* (Ed. Artistiques, Fès, Morocco).

Returning to Craiova, my working city, I contacted the literary forums/groups and, with the help of other well-known and appreciated writers such as Constantin M. Popa, Marian Barbu, Ion Soare and Doru Moțoc (from Rm. Vâlcea), etc. we set up the Paradoxist Literary Movement.

PARADOXISM CAME TO LIFE AS FROM NOTHING (actually from the folclor) and GOT ENERGY FROM OUR CONTRADICTORY LIFE IN A TOTALITARIAN SOCIETY – whence its name.

B) Definition:

PARADOXISM is an avant-garde movement in literature, art, philosophy, science, based on excessive used of antitheses, antinomies, contradictions, parables, odds, anti-clichés, deviations of senses, against-the-grain speech, nonsense, paradoxes, semiparadoxes, etc. in creations.

It was set up and led by the writer Florentin Smarandache since 1980's, who said:

"The goal is to enlargement of the artistic sphere through non-artistic elements. But especially the counter-time, counter-sense creation. Also, to experiment."

C) Etymology:

Paradoxism = paradox + ism, means the theory and school of using paradoxes in

literary artistic, scientific, philosophic, etc. creations.

D) History:

"Paradoxism started as an anti-totalitarian protest against a closed society, Romania of 1980's, where the entire culture was manipulated by a small group. Only their ideas and their publications counted. We couldn't publish almost anything.

Then, I said: Let's do literature... without doing literature! Let's write... without actually writing anything. How? Simply: object literature! 'The flight of a bird', for example, represents a "natural poem", that is not necessary to write down, being more palpable and perceptible in any language than some signs laid on the paper, which, in fact, represent an "artificial poem": deformed, resulted from a translation by the observant of the observed, and by translation one falsifies. 'The cars jingling on the street' was a "city poem", 'peasants mowing' a "disseminationist poem", 'the dream with open eyes' a "surrealist poem", 'foolishly speaking' a "dadaist poem", 'the conversation in Chinese for an ignorant of this language' a "lettrist poem", 'alternating discussions of travelers, in a train station, on different themes' a "post-modern poem" (inter-textualism).

Do you want a vertically classification? "Visual poem", "sonorous poem", "olfactory poem", "taste poem", "tactile poem".

Another classification in diagonal: "poem-phenomenon", "poem-(soul) status", "poem-thing".

In painting, sculpture similarly - all existed in nature, already fabricated.

Therefore, a mute protest we did!

Later, I based it on contradictions. Why? Because we lived in that society a double life: an official one - propagated by the political system, and another one real. In mass-media it was promulgated that 'our life is wonderful', but in reality 'our life was miserable'. The paradox flourishing! And then we took the creation in derision, in inverse sense, in a syncretism way. Thus the paradoxism was born.

The folkloric jokes, at great fashion in Ceausescu's 'Epoch', as an intellectual breathing, were superb springs.

The "No" and "Anti" from my paradoxist manifestos had a creative character, not at all nihilistic (C. M. Popa).

The passage from paradoxes to paradoxism was documentarily described by Titu Popescu in his classical book concerning the movement: "Paradoxism's Aesthetics" (1994). While Marian Popa, I. Soare, I. Rotaru, M. Barbu, M. N.Rusu, Aurel Sasu, Gh. Niculescu, Gheorghe Tomozei, Cezar Ivănescu, etc. studied paradoxism in my literary work.

N. Manolescu asserted, about one of my manuscript of "Laws of Internal Composition. Poems with... Problems!", that they are against-the-grain.

I didn't have any forerunner to influence me, but I was inspired from the 'upside-down situation' that existed in the country. I started from politic, social, and immediately got to literature, art, philosophy, even science.

Through experiments one brings new literary, artistic, philosophical or scientific terms, new procedures, methods or even algorithms of creation. In one of my manifestos I proposed the sense of embezzling, changes from figurative to proper sense, upside-down interpretation of linguistic expressions.

I published in French the first paradoxist manifesto in the book titled *Le sens du non-sens* (*The sense of the non-sense*), Morocco, 1983. Other „paradoxist” books followed: *Anti-chambres / Anti-poésies / Bizarerries* (*Ante-rooms / Anti-poems / Oddities*), 1984 in Morocco and 1989 in France, and *Le Paradoxisme: un nouveau mouvement littéraire* (*The Paradoxism: a new literary movement*), Bergerac, France, 1992.

Adding to these, Michèle de Laplante published *Quelques Paradoxes* {*Some Paradoxes*}, Canada, 1993.

Immigrating to United States in March 1990, I continued to spread the paradoxist movement to English speaking countries by publishing the contrariety anti-volume *Non Poems* (USA, 1990), and *Encyclo-Poetry* (USA, published much later).

Constantin M. Popa analyzed it in his critical essay *Mișcarea Literară Paradoxist* (Romanian) (*The Paradoxist Literary Movement*), USA, 1992.

A group of literary critics (J. – M. Levenard, I. Rotaru, A. Skemer) collected all multicultural essays (in 11 languages) dealing with paradoxism and published them in an anthology of the *anti-literary journal* „The Paradoxist Movement” (USA, 1993). More than 160 writers from 28 countries around the world were involved in the movement!

Prof. Ion Soare & Dr. Titu Popescu wrote classical essay books on Paradoxism (1994, 1995).

I not only wrote poems in this style, but also plays for the theater: *MetaIstorie* (Romanian) {*Meta-History*} (Romania, 1993), a novel – paradoxically called: *NonRoman* (Romanian) {*NonNovel*} (Romania, 1993); short stories: *Scieri Defecte* (Romanian) {*Defective Writings*} (Romania, 1997).

In 1993 I did a paradoxist tour to literary associations and universities in Brazil. Within 30 years of existence (1980-2010), 30 books and over 200 commentaries (articles, reviews) have been published, plus 5 international anthologies."

[This section was updated on 05 September 2010]

E) Features of Paradoxism:

Basic Thesis of Paradoxism:

everything has a meaning and a non-meaning in a harmony with each other.

Essence of Paradoxism:

a) the sense has a non-sense, and reciprocally

b) the non-sense has a sense.

Motto of Paradoxism:

"All is possible, the impossible too!"

Symbol of Paradoxism:

(a spiral -- optic illusion, or vicious circle)

Delimitation from Other Avant-Gardes:

- paradoxism has a significance, while dadaism, lettrism, the absurd movement do not;

- paradoxism especially reveals the contradictions, the antinomies, anti-theses, anti-phrases, antagonism, non-conformism, the paradoxes and semiparadoxes in other words of anything (in literature, art, science), while futurism, cubism, surrealism, abstractionism and all other avant-gardes do not focus on them.

Directions of Paradoxism:

- to use science methods (especially algorithms) for generating (and studying also) contradictory literary and artistic works;
- to create contradictory literary and artistic works in scientific spaces (using scientific: symbols, meta-language, matrices, theorems, lemmas, etc.).

Readers are invited to write in this paradoxist style and send their creations to the editor (smarand@unm.edu) for the next International Paradoxist Anthology.

Florentin SMARANDACHE

THE THIRD PARADOXIST MANIFESTO

(American Manifesto)

by FLORENTIN SMARANDACHE

I left the totalitarianism and emigrated to the United States
for the freedom:

Therefore, don't enforce any literary rules on me! Or, if you do, I'll
certainly encroach upon them. I'm not a poet,
that's why I write poetry.
I'm an anti-poet or non-poet.
I thus came to America to re-build the Statue of Liberty
of the Verse, delivered from the tyranny of the classic and its dogma.
I allowed any boldness:

- anti-literature and its literature
- flexible forms fixed, or the alive face of the death!
- style of the non-style
- poems without verse
(because poems don't mean words)-
dumb poems with loud voice
- poems without poems
(because the notion of "poem" doesn't match any definition found in
dictionaries or encyclopedias) - poems which exist by their absence
- after-war literature: pages and pages bombed by filthiness, triteness,
and non-poeticity
- paralinguistic verse (only!): graphics, lyrical portraits, drawings,
drafts...
- non-words and non-sentence poems
- very upset free verse and trivial hermetic verse
- intelligible unintelligible language
- unsolved and open problems of mathematics like very nice poems of the
spirit - we must scientificize the art in this technical century
- impersonal texts personalized
- electrical shock
- translation from the impossible into the possible,

- or transformation of the abnormal to the normal
- pro Non-Art Art
- make literature from everything,
make literature from nothing!

The poet is not a prince of ducks! The notion of "poetry" and its derivatives have become old-fashioned in this century, and people laugh at them in disregard. I'm ashamed to affirm that I create lyrical texts, I hide them. People neither read nor listen to lyrical texts anymore, but they will read this volume because it's nothing to read! However, the Paradoxist Movement is neither nihilism, nor disparity. The book of the non-poems is a protest against art's marketing. Do you writers sell your feelings? Do you create only for money?? Only books about crimes, sex, horror are published. Where is the true Art? In begging... .

You may find in this book of uncollected poems everything you don't need and don't like: poems not to be read, not to be heard, not to be written at all! Enjoy them. Only after nuisance you really know what pleasure means. They provide a mirror of everybody's infinite soul. Art, generally speaking, is pushed up to its last possible frontiers toward non-art, and even more... Better a book of blank pages, than one which says nothing. A very abstract and symbolic language is further used, but very concrete at the same time: non-restrictive verse from any form or content. It takes advantage of cliché against itself.

EVERYTHING IS POSSIBLE, THEREFORE: THE IMPOSSIBLE TOO! Hence don't wonder about this anti-book! If you don't understand it, that means you understand all. That is the goal of the manifesto. Because Art is not for the mind, but for feelings. Because Art is also for the mind. Try to interpret the interpretable! Your imagination may flourish as a cactus in a desert.

But, The American Manifesto of the PARADOXISM is especially a revolt of the emigrant to the United States who doesn't speak English, against the language - an anti-language book written in more than a broken English (the American speech of Tomorrow?)...

[From the book: **NonPoems**, by Florentin Smarandache, Xiq. Publ. Hse., Phoenix, Chicago, 1990;
the volume contains very experimental so called , such as:

- poems without verse
- poems without poems
- poem-drafts
- drawn-poems
- poems in Pirissanorenoch (language spoken in the South-West of the United States by a single person)
- super-poems
- graphic poems
- upset-poems.]



The Paradoxist Distich Theory (Fore/word and Back/word)

The Fourth Paradoxist Manifesto

by Florentin Smarandache (1998)

The **PARADOXIST DISTICH** consists of two verses, antithetic to each other, but which together amalgamate in a whole defining (or making connection with) the title.

Commonly, the second verse negates the first, containing therefore an antonymic/antagonistic notion/collocation or opposite idea.

The making of the distich:

- Take a dictionary of phrases and linguistic expressions, proverbs, sayings, teachings, aphorisms, riddles, adages, maxims, quips, or famous sayings of well-known personalities, and contradict them without pity, shear them!
- Or take a dictionary of antonyms, and another of synonyms and joggle with contradictory notions/collocation/phrases - homogenizing heterogenic elements; choose also an adequate title and you enter in Paradoxism.

The School of Paradoxist Literature, which evolved around 1980s, continues through these bi-verses closed in a new lyric exact formula, but with an opening to essence. For this kind of procedural poems one can elaborate mathematical algorithms and implement them in a computer: but, it is preferable a machine with ... soul!

Characteristics:

The whole paradoxist distich should be as a geometric unitary parabola, hyperbola, ellipse at the borders between art, philosophy, rebus, and mathematics – which exist in complementariness; and to contain:

- Antitheses, antinomies, antagonisms, antiphrases, paraphrases, contrary metaphors, polarizations;
- paradoxes at the semantic level: ideate, social, political, theological, linguistic, psychological, philosophical, and even scientific; exactly this paradox provides the savory to the whole; from here the beauty of the writing, the flavor of the small metaphor fluttering its twined wings;
- pseudo-paradoxes here and there;
- preposterous character, against an obsolete academism and behind the times traditionalism (Al. Lungu genus);
- the oxymoronic replication / fusion / juxtaposition of jargons, linguistic expressions, patterns, archetypes, schemes, blueprints, classic stencils;

- the finding of (molding/embodying in) creation formulae and anti-formulae;
- counter – poems;
- antithetic epigram styles;
- parodies of phrases and linguistic expressions, proverbs, sayings, aphorisms, adages, assessments, (petrified, and not only) language clichés, grammatical structures, phraseologies by:
 - o alterations of sense to 45 or 90 degrees;
 - o in the opposite sense, against (at 180 degrees);
 - o the figurative interpreted strictly speaking, and vice versa (breach of all conventions);
- paraphrases for the purpose of refreshing the dead patterns;
- or in metaphorical nonsense, exaggerated, parabolic (reduction enlarged, like at a microscope, penetrating in the infinitesimal of the small worlds, concentrated);
- idiosyncrasies at contradictions, incongruences, divergences, deformations, alterations, distortions, mystifications, poetic mock-ups and anti/non-poetics;
- text, para-text, anti-text, inter-text, non-text with paradoxist modulations (sublanguage, over-language, meta-language);
- inspired / chiseled folklore: quips, wisecracks, jokes (from cartoon characters and shows (Bulă, Itzic and Ștrul));
- or juggled with the homonyms' ambiguity (multi-sense);
- some paradoxes became common places, metaphors, they are traditionalized – although initially they encountered resistance, they were rejected; that's the *fait accompli* of any paradox!

The paradoxist distiches should be:

- diagrammatic;
- providing some knowledge;
- philosophical quintessence;
- brilliant imagination;
- witty words, memorable, soothing your soul;
- few words; *non multa, sed multum* : maximizing the minimum, minimizing the maximum – these days, when people read less, we need concise writings;
- with diversity of topics, notional spheres, paradoxist poetic equations;
- put it bluntly, openly, funny, cleverly (if we use the scalpel for the lyric's surgery);
- when read, the verses should glide;
- at least one interior rhythm (even rhyme) for a plus of harmony (in this apparent disharmony);
- the metric structure of the two verses is randomly selected;
- the phrases show some special sweetness;
- attention at the poem division; playful in time and contra-time, caesura and anti-caesura;
- having a title, the poem is integrated, rounds off, becomes an entity;
- the title, short and comprehensive, should contain the key of the poetics' corpus (the referred to and referring to it)
- a sort of definitions for lyric rebuses: based on anti-theses, and utilizing bi-verses that define the title;
- do not interpret the paradoxist distiches as simple witticisms, but meanings of meaningless (deeperly going to the substance, to the kernel), other times even

- meaningless of meanings (simplistic impressions, after superficial lecture, that the material is understood profoundly);
- of an organic eclecticism.

This volume is untranslatable, but adaptable to other language's clichés.

Historical considerations:

I discovered the Paradoxism, I did not invent it. It existed before ... paradoxists.

The popular wisdom, and a part of the cultured creation, fit closely on the classical paradoxist mould; with this purpose, let see the following examples:

- beginning with the antique Greeks, through Plato (who puts in Protagoras' mouth):
Everybody / Teaches everybody;
- or our Roman ancestors:
Festina / Lente (Rush / Slowly);
- continuing with old Romanian aphorisms:
Stay curved / and think straight (C. Negruzzi, <Pîcală și Tîndală>, fragment, 1840);
- how did Voltaire say?
The rules in art are made / To be ignored;
and then?!
- Baudelaire with "Les fleurs du mal";
- Eminescu about a virgin:
Willing / Unwilling
- passing by Caragiale, with his:
Clean / Dirty
- the jocular Arghezi from Oltenia:
We say something / And smoke something else! (observe the transparent allusion) but also his poems from "Flori de mucigai" ("Mold's flowers");
- the political paradox:
for example

The more some want to put Marshal Antonescu down, even more do the opposite camp glorifying him – it is like using a scale: when a pan is too low, you feel adding more weight on the opposite pan to establish the equilibrium; it is a psychological process. The same, during a game between two teams for which you don't have any preference, you tend to be supportive of the team that has less chances to win; (+ and - should balance each other); therefore, we can make the affirmation that

"Ion Antonescu fell / Rising"

- therefore, their effort to destroy him, in fact helped the rise of his popularity; it is the action of the Opposite Effect, plus the Equilibrium Law; and vice versa; excessive ovations produce converse reactions: He, the favored of the regime "The poet Mihai Beniuc ascending / He failed"; unanimity (positive or negative) does not exist;
- About the Stalinist bureaucracy:
Two people shovel / Three people report;

- Grigore Moisil's irony :

 ION BARBU: Is the biggest mathematician / amongst poets,
 And the biggest poet / amongst mathematicians!
 (Which, unfortunately-fortunately, applies to me as well?);
- similarly, Alberto Caeiro, a.k.a. Fernando Pessoa:
 The unique secret sense of things
 Is that these don't hold any secret sense;
- and more recent, a social paradox
 "The power / of the powerless"
 essay of Vaclav Havel, who from a dissident (without any power), becomes
 President (with the highest power) in the past Czechoslovakia, implementing a
 democratic country, which in turn tears itself apart :
- O. Paler in "Flacăra" ("The Flame") publication:
 SPECIALIZATION means
 To know more and more / about less and less,
 Until you'll know everything / about nothing!
- the economic paradox:
 Countries that produce too much / which they don't consume
 And consume a lot / from what they don't produce
 (Roger Garaudy, 1997);
- Caracal "shockers":
 a) Prison / on the Liberty street!
 b) Cemetery / on the Resurrection street!
 c) Robbery / at the Police Station!
 d) Fire / at the Fire Station!
- Playful talk, in contrary sense:
 I do you a favor; / Do you get upset?
 (Well, obviously not!);
- Or proverbs, maxims, sayings, witticisms, often used contemporaneous
 reflections:
 The lazybones / Runs around more
 Let's go at work to work; / God help us not to find work!
 He laughs / Of distress!
 Take it away from me / Otherwise I take him out
 Taking a deaf dog / To hunting
 Catch the blind, / Tear his eyes out
 Whip the saddle / To attention the mare!
 When two argue / The third wins
 Let be a wolf / Eaten by a sheep!
 The man who doesn't serve / Will not become a boss
 You drink his money away / And he drinks your money away
 Making strong knots, / Requires time to undo
 Your have hope / Like the beardless for the beard
 Penny wise / And pound foolish

(I. C. Hîntescu, "Proverbele românilor", ("Romanian's Proverbs"), Edition in care of Constantin Negreanu and Ion Bratu, Forward by I. C. Chițimia, Facla Publishing House, Timișoara, 1985)

(reverse interpretations);

- And the English proverb:

A glass is half full / Or half empty,
therefore any thing can be positive and negative; it depends of your angle of interpretation – this principle is used by propagandists;

- From the Newspapers' big headlines (or even from books' titles from bookstores, or references in a library), which, if in their contents contain a paradox, they become more inciting and shocking when read [see the predilection of many writers in using antinomies in order to surprise (or attract) the public];

- Even at football, the coach advising his players:

The best defense / Is the attack –
Without being a paradox, but a tactic, a reality;

- Extending to the American Murphy's laws of a bitter humor:

The probability that a slice of bread will fall on its spread face is greater than that of falling on its non-spread face

(!)

- And in Calculus there exists, somehow paradoxist (but, however, non paradoxical!)

$\sup \inf (M)$ is the dual of $\inf \sup (M)$,
which means the largest from the smallest, and the smallest from the largest, respectively.

Great, isn't it?

- Or the upside-down "drunk's song":

From the drunk / tavern I'm coming,
On the fence I walk / the road holding.
With the dogs / I hit the stones
And am friend / with foe abalones!

- And the following three semi-paradoxist verses:

Who knows how a thing is done, does it!
Who doesn't know, teaches others how to do it!
And who doesn't know how to do it nor to teach others, leads!!

(applicable to previous party's secretaries, cultural guides, and not only);

- During the dictatorship:

Art. 1. The boss is right.

Art. 2. The boss is always right.

Art. 3. When the boss is not right, it is applicable Art. 1 or Art. 2;

- Or from the jokes whispered sometime in various corners,

CEAUȘESCU ERA

The pessimist: Worst that this is not possible.

The optimist: No, it is possible (!)

(and, indeed, the transition period proves to be much more difficult) which jokes intellectually sweetening those black years;

- Plus the famous popular <tops> (synonym: like jokes, gags, with semi-absurd nuances, but nevertheless of a very... plastic logic!)

THE STUPIDITY TOP:

To believe that your mother in law

Is virgin!

or

THE SWIMMING TOP:
To swim with one hand, and with the other
To move your legs (!)

or

THE HEN'S TOP:
The hen's legs are similarly parallel,
Especially the left one (!!)

(the second line tops all).

And many others, under the reader's eye and at listener's ear.

Types of Paradoxist distiches

1. Clichés paraphrased:

"The right man / In the wrong place" = OFFENDER

2. Parodies:

the popular proverb <Talking about the wolf / And the wolf is at the door>
becomes, through ironic substitution,

"Talking about the wolf / And the *pig* is at the door (!)" = COINCIDENCE;

3. Reversed formulae:

"Any exception / Admits rules" (instead of <Any rule / admits exceptions>);

4. Double negation

which means affirmation:

"War / Against war" = PEACE;

5. Double affirmation,

which means negation, strange no?

"The sanctification / Of saints" = ORDINATION, that is, the saints have
their sins, therefore they are not saints;

6. Turn around on false tracks:

"With one eye of glass, / And the other of cat!" (You think of a being, but in
fact is) = THE MOTORCYCLE;

7. Hyperboles (exaggeratedly):

"Out of four workers / Five are bosses" = BUREAUCRACY;

8. With nuance changeable from the title:

"She was virgin / twice" =

a) serious (biblical): VIRGIN MARY;

b) or joking: PROSTITUTE;

9. Epigrammatic:

TO SOMEONE WHO LIKES MEETINGS = "Let him meet / With himself";

10. Pseudo-paradoxes:

"Non-guilty ones / Indicted ones" = INNOCENTS

"Motivation / Of no motivation" = NEGLECT;

11. Tautologies:

"Close to / Close" = PROXIMITY

"Beyond / The beyond" = EXTREME FAR AWAY

"City / Of cities" = METROPOLIS

"Dipper / Than deep" = BOTTOM

"How friendly / Are our friends?" = VIGILANCE;

12. Redundant:

"Do we go / Or we don't stay?" = WHERE

"Are you sleeping, / Or you did not wake?" = CUCKOO CLOCK

13. Based on pleonasms:

"He invents something / Already invented" = PLAGIARIST

Public transportation cashier: "Advance / Forward!";

14. or on anti-pleonasms:

THE TRAVELERS:

"No, we advance / Backwards!";

15. Substitution of the attribute in collocations

(using mockery, ridicule, and contra-sense):

<Lame of a leg>, which is trivial collocation, and which becomes by substitution:

"Blind / Of a leg" = LAMELY

(and so it becomes more interesting);

16. Substitution of the complement in collocations

[pedaling on a metamorphic nonsense (not absurd), exaggerating the collocation into surrealist direction) :

<With the socks broken at the ankle>, which is a common expression, becomes after substitution:

"With the broken socks / On your rear!" = RAGGED (good-humor);

17. Permutation of various parts of the whole:

<Becomes devil's brother / Until crosses the lake>

“Becomes lake’s brother / Until the devil goes away” = PUDDLE;
<Don’t put the hand / Where your pot doesn’t simmer> has variants:
“Don’t put the pot / Where your hand doesn’t simmer”,
or
“Your pot doesn’t simmer / Where you don’t put the hand” = ATTEMPT;

What are the ‘original’ forms of the following expression’s permutations?

“The hammer / Praises the gipsy”
“Eye to eye / Don’t pull the vultures”
“Beat the hot / While is iron”
“The cat with mice / Does not catch bell”
“Good dog / In a cheese sack”
“Behind the heroes / Many wars turn up”
“Don’t get broken / That you stretch”
“Same hat / With other Maria”
„The trunk doesn’t jump far of / Its chips”
“Drop stupid pear / In the sapless mouth”
“The gift of teeth / Is not looked up in horse”

?

Find a corresponding title for each of these 11 paradoxist distiches;

18. The negation of the clichés

(that would produce antitheses):

<Accept / What you’re given> becomes

“Accept / What you don’t get = NONCONFORMIST;

<Let me alone / To let you alone> becomes

“Let me / Not to let you” = REVENGE MAN;

analogous

“The deaf hears / But doesn’t match them up” = CONFUSION;

19. Antonymization (substantively, adjectively, etc.):

<Sweet as / honey> becomes

“Sweet as / The gall” = BITTER (alcoholic beverage), and

“Bitter as / The honey” = SUGAR SYRUP;

20. Fable against the grain:

AND THEY HAD A DAUGHTER SO BEAUTIFUL... //

“That you could look at her / But at sun not”!

(<sun> and <her> have been transposed);

21. Change in grammatical category (preserving substitutions’ homonymy):

IN NEED // “The good friend / Hardly is detected”

(Adverbial of place <in need> is changed in adverbial of manner <hardly> using a phonetic substitution), and vice versa:

HARDLY // “The good friend / In need is known”;

22. Epistolary or colloquia style:

DEAR TEACHER, // “The child knows to read / But doesn’t know the alphabet”
observe the aberration):

23. Puzzles

“He looks at you / Without seeing you” = (Who? THE MOLE, because
does not have eyes; or THE BLIND);

24. Metaphors:

“I affably bathe in the nightly / light of your ebony locks of hair” = LOVE;

25. Philosophical:

PARSIFAL (Greek): “He didn’t know / That he knew”;

26. Distiches – translations:

VOLENS NOLENS = “Willy / Nilly”;

27. Pure scientific definitions

“Superior form / Of inferior species” = AMEBA;

28. Homonymic puzzles (rebus)

“More sea than the / Sea” = THE OCEAN;

29. Distiches of dual verses:

“The science of religion / Or the religion of science” = THEOLOGY;

30. Paradoxist poems-collage:

Violent images, collected from the press or mass media, which alternate
discordantly one to each other (volume in work);

31. Semi-collage poems:

Collages + contradictory original creations (volume in work);

32. The majority of distiches can be generalized:

“To see what / Others don’t see” = PERSPICACIOUS(I)

“To hear what / Others don’t hear” = PERSPICACIOUS (II)

Expanding we have

“{Predicate} what / Others don’t {Predicate};

Analogous UNDER QUESTION MARK:

“How free / Is the free press?

Where <free> and <press> could be substituted by {attributes}, and {subjects}
respectively;

33. Snapped (entrapped) in creationist formulae:

Let	<S(N)>	a noun at nominative,
	<S(G)>	a noun at genitive,
	<S(A)>	an adjectival noun,
	<A>	an adjective,
	<V>	a verb,
	<Adv>	an adverb,
	<Adv/A>	an adjectival adverb,
	<V/S>	a substantivized verb,
	<Non-S>	the antonym of the noun S,
	<Non-A>	the antonym of the adjective A
	<Non-Adv>	the antonym of the adverb Adv
	<Non-V>	the negation of the verb V,

{plus the connection particles (prepositions, conjunctions, etc.) modified accordingly}.

Here are some categories:

a) <S(N)> / <S(G)>

“The critique / Of the criticism” = EXEGETICS

b) <S> / <S/A>

“An occasion / Occasionally” = MISHAP

c) <S> / <Non-S>

“Adhesion / To no adhesions” = LIBERTINISM

“Any known / Has an unknown” = THE EQUATION

d) <V> / <Non-V/S>

“It represents / The non-representing” = INSIGNIFICANT

And vice versa

e) <Adv> / <Non-Adv/A>

“Serious in / His non-seriousness” = FUNNY

“Honestly / He is a non-serious individual” = SINCERITY

formulae which should be invented by active (no passive) readers

...?.....?....?

34. Pairs of dual distiches:

Defining the same notion (title):

“Anarchical / Melody” = JAZZ (I)

and

“Melodious / Anarchy” = JAZZ (II)

or different notions:

“Professional / Amateur” = DILETTANTE

“Amateur / Professional” = PASSIONATE;

35. Double paradox:

“Anarchical melody / Or melodious anarchy” = JAZZ

“The sense has a nonsense, / And the nonsense has a sense” = THE
ESSENCE OF PARADOXISM
(Sometimes is done by combining two dual distiches);

36. Double semi-paradox:

“Renowned geologist amongst physicists,
And physicist amongst geologists” = GEOPHYSICIST
(Sometimes is done by combining two semi-paradoxist distiches);

37. Novel of paradoxist distiches (concatenated):

with antagonist chapters; Example: PERPLEXING YOU!

F I R S T C H A P T E R

&1

Where there is wisdom
The stupidity also nests

&2

Intelligent people, geniuses,
Sometimes make childish errors

&3

They complicate to no purpose
Simple things

&4

In a coherence
Very incoherent

&5

Their international recognition
Becomes unrecognizable

S E C O N D C H A P T E R

&1

Where there is enough stupidity
Occasionally, the wisdom nests

&2

Mentally reduced men, anonymous,
Occasionally come up with superb assertions

&3

They usefully simplify
Complex things

&4

In an incoherence
Very coherent.

&5

Their international non- recognition
Becomes recognizable

E P I L O G

Any exception
Admits rules

The literary currents are a form and re-form of reply to the world, in this end of the second millennium of science and technology, when we witness an electronic revolution, an informational revolution, *World Wide Web*, <The Internet>, when the poetry is dead, therefore the poetry is not dead – and new formulae of expression need to be invented.

And this is not a non-sense; instead it is a lyric adaptation to the anti-lyric, when the art is a non-art itself...

Introducing species of poetry with a novel *fixed form*, the paradoxism captures a new way (in fact very old!) of representation.

For legitimating the new poems we present, below, a prime number, 601* of typical classical p-a-r-a-d-o-x-i-s-t d-i-s-t-i-c-h-e-s, collected and refined during 1993-1998.

Prof. Florentin Smarandache, Ph. D.
University of New Mexico
200 College Road
Gallup, NM 87301, U. S. A.
Phone and Message:
(505) 863- 7647 (office)
Fax: (505) 863-7532 (Attn. Dr. Smarandache)
E-mail: smarand@unm.edu

* If 601 is a “prime” number in Z Space, then it becomes a “composite” in the Z[i] Space of Gauss’ Integers, because:

$$601 = (24+5i)(24-5i).$$

P. S. An electronic form of the “PARADOXIST DISTICHES” could be obtained sending e-mail to the author.

The file is in Word Perfect 6.1 for Windows 95.

The paradoxism, spread at international level, is present also on the internet (in English).
A Romanian version and a French version will be added soon.

Please visit the following URLs:

<http://www.gallup.unm.edu/~smarandache/a/Paradoxism.htm>

(*home page* in construction and expansion)

and a Digital Library of Arts and Letters in many languages:

<http://www.gallup.unm.edu/~smarandache/eBooksLiterature.htm>

THE LAWS OF PARADOXISM

1)

Any phenomenon has significance
And insignificance

2)

Any thing has value
And a non-value

3)

The sense
Has a non-sense

4)

The non-sense
Has a sense

5) - PARADOX 1

Everything is "α",
Even "Non-α"

6) - PARADOX 2

Everything is "Non-α",
Even "α"!

7) - PARADOX 3

Nothing is “ α ”,
Not even “ α ”!

[These three paradoxes are equivalent.]

By substituting “ α ” with a corresponding attribute and, evident, “**Non- α** ” with its antonym, one obtains interesting particular cases.
For example:

All is possible, / Even the impossible! [= the Paradoxist's motto]
All are absents, / Even the presents [= nobody pays any attention to the meeting]

Everything is relative, / Even the Relativity Theory [and, indeed, it has been discovered that the speed of light is not the ultimate speed in the Universe, therefore Einstein was mistaken]

Nothing is perfect, / Not even the perfection!

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Exercises for Readers and Invitations to Writers

The poems would excel through their definition's beauty, their gimmick.
For example, find a title for each of the following 13 distiches:

Inconsolable / Consoler
Seeming / Unseemly
The most corrupts / Are those so called uncorrupted
You're playing / With are you screwing up yourself?
Help me / By not helping me
I drink , / And you get drunk!
An intrinsic value / Extrinsically
I'm drifting away / The nearness..
Art is the reality / Of my imagination
A small beginning / For MUCH
I'll offer an advice to you: / Don't believe advices
I swear to you / On my lack of swerings
Angel / Diabolically

Reciprocally, create a definition (paradoxist distich) for each title [notion (or syntagma) = key]:

MISTRESS, HOT, MARRIAGE BED, WITHOUT DISCRETION, LONGING TO GO,
WHERE?, TO PRISON, TO REMEMBER, SINCE I WAS BORN, STRIPED, DEAD
DRUNK, BOO!, 13,

which will be published in the next edition of the „Paradoxism” magazine.

Also, the author waits for Paradoxist Distiches, as well as essay about this poetry with fix form, typed/computerized manuscripts, for the next anthology which will contain world wide writers, in various languages. The contributors will receive a copy of the publication containing their submissions.

The author's intention is to materialize a Paradoxist dictionary/encyclopedia containing distiches, classified by themes, key words, poets, and definition types.

{Send your contributions at the address shown in preface.}

Published in the book "Distihuri paradoxiste", preface by the author, postface by Dan Țopa, Ed. Dorul, Aarborg, Denmark, 1998, <http://fs.gallup.unm.edu//DistihuriParadoxiste.pdf> ;

- published on the web by LiterNet, Bucharest, 2003, <http://editura.liternet.ro/fsmarandachedistihuri.php> (without this manifesto);
- Translation in Serbian-Croatian and presentation of the author by Ioan Baba, "Paradoksistički Dvostihovi", post-face by Bogdanka Petrović, Lumina Publ. Hse., Novi Sad, Yugoslavia, 2000, <http://fs.gallup.unm.edu//Dvostihovi.pdf> ;
- Translated in English by T. Iosifaru, F. Smarandache, M. & S. Dediu, as "Paradoxist Distiches", Automaton, 107 p., 2006, <http://fs.gallup.unm.edu//ParadoxistDistiches.pdf> ;
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FIFTH PARADOXIST MANIFESTO

Applications of Paradoxism in Science (information fusion, cybernetics, robotics, airspace, medicine, military, logics, set theory, probability and statistics, geometry, multispace and multistructure theory, transdisciplinarity, physics) at NASA, NATO, University of Berkeley, etc., also in Philosophy, Linguistics, Arts...

pARadOXisM is an avant-garde movement in literature, art, philosophy, science, based on excessive use of antitheses, antinomies, contradictions, parables, odds, paradoxes in creations. It was set up by Florentin Smarandache since 1980's and promulgates a counter-time/ counter-sense creation. Paradoxism started as an anti-totalitarian protest against a closed society, Romania of 1980's.

Why was the movement based on contradictions? Because we lived in that society a double life: an official one – propagated by the political system, and another one real. In mass-media it was promulgated that “our life is wonderful”, but in reality “our life was miserable”. The paradox flourishing! And then we took the creation in derision, in opposite sense, in a syncretic way. Thus, paradoxism was born.

Through paradoxist experiments one brings new literary, artistic, philosophical, or scientific terms, new procedures, methods, or even algorithms of creation.

Paradoxism naturally arises and manifests.
It is in folklore and in slang, humanistic fields, and even more.

Paradoxism has a subject heading in the prestigious Library of Congress, Washington D.C., USA: CATALOGING POLICY AND SUPPORT OFFICE LIBRARY OF CONGRESS SUBJECT HEADINGS WEEKLY LIST 44 (October 31, 2001: <http://www.loc.gov/catdir/cpso/wls01/awls0144.html>):

150 Paradoxism (Arts) [May Subd Geog] [sp 96009370]
680 Here are entered works on the literary and artistic movement founded by Florentin Smarandache that is based on the excessive use of contradictions antitheses, antinomies, oxymorons, and paradoxes.
450 UF Paradoxist (Literary movement) [EARLIER FORM OF HEADING]
450 UF Paradoxism movement (Art movement)
550 BT Arts, Modern – 20th century
550 BT Arts, Modern – 21th century

Thanks to the widest spread reference publications, such as Literary Market Place, Poet's Place, Ulrich's Directory of Periodicals, Gale Group, EBSCO's Directory, Dustbooks, R. R. Bowker the paradoxism became well-known to the international literary (and scientific, artistic) community, especially to North America and Western Countries.

What do you think about the famous Murphy's Laws, very well molded on the paradoxism in society?

Surprisingly, the paradoxism found its use in SCIENCE too!

1) **Paradoxism in Information Fusion.** The robots dispose of multi-sensors which receive informations that must be processed, but these informations are often contradictory in a smaller or higher degree. The fusion of such conflicting, paradoxist informations in science is an old problem not entirely solved by the existing theories of Dempster-Shaffer, Dubois-Prade's, Smets' TBM, Yager's, Zadeh's (fuzzy sets), etc. The robot needs to process these informations and gets alone a decision. Here it is the paradoxism.

Similarly in military applications: for target tracking, medicine, airspace, cybernetics.

Or processing more or less conflicting medical images in order to diagnostic diseases, or combining conflicting land images in agriculture from satellite.

During the second half of the 20th century, several new and interesting mathematical theories have emerged in parallel with the development of computer science and technology in order to combine many types of (fuzzy, **neutrosophic**, uncertain, imprecise, paradoxist, incomplete, paraconsistent, Sorites paradoxes, continuous elements, etc.) informations provided by different sources (human expertise, sensor measurements, AI expert systems, neural network, quantum theory, economics predictions). One such theory, that permits the combination of paradoxist information, has been called **Dezert-Smarandache Theory of Plausible and Paradoxist Reasoning for Data Fusion** (DSmT) (2001) developed by Dr. J. Dezert from ONERA (French Airspace Research Agency in Paris) and Prof. F. Smarandache (University of New Mexico, USA).

Many international conferences dedicated to the use of paradoxism in science started since 2003:

- The first one, called: "Applications of Plausible, Paradoxical and Neutrosophic Reasoning for Information Fusion", 8-11 July 2003, at Radisson Hotel, Cairns, Queensland, Australia.
- The second one: "Applications and Advances of Plausible and Paradoxical Reasoning for Data Fusion", June 28-July 1, 2004, in Stockholm, Sweden.

On 5 November 2004, Paradoxism, used in the fusion of conflicting information, was invited to and sponsored by NASA Langley Research Center, in Hampton, Virginia, USA; see the lectures:

http://www.nianet.org/ecslectureseries/smarandache_110504.php

http://www.nianet.org/ecslectureseries/dezert_110504.php.

Between 16-27 May 2005, Paradoxism, again used in the fusion of conflicting information, was presented at and sponsored by NATO Advanced Study Institute, Albena, Bulgaria: <http://www.asibulgaria2005.com>.

We were also sponsored by Marcus Evans Inc. to present tutorials about DSMT to Spain - 2005, and Belgium - 2007.

Since 2003 until today we participated each year to the International Conferences dedicated to the Information Fusion, with papers, special sessions, and tutorials about the paradoxism used in science (= DSMT), organized respectively in Australia - 2003, Sweden - 2004, USA (Philadelphia - 2005, Seattle - 2009), Italy - 2006, Canada - 2007, Germany - 2008, Scotland - 2010.

Other International Conferences or Seminars on DSMT (paradoxism used in science) in: France (Brest, ENSIETA - 2010; Paris, COGIS - 2009 & 2006), Romania (University of Craiova & Sibiu - 2009), USA (Air Force, Dayton, Ohio - 2009; Air Force, Rome, NY - 2009; Griffiss Institute - 2009), U. K. (University of Lancaster - 2009); China (Universities of Nanjing, Wuhan, Beijing, Xi'an and Hangzhou - 2009); Indonesia (Malang & Salatiga - 2006), Slovenia (Maribor - 2005).

See the official side of the DSMT (combination of paradoxist informations - or the paradoxism used in science), with hundreds of published papers and presentations at various international conferences over the world, plus three books at: <http://fs.gallup.unm.edu/DSMT.htm>.

2) Paradoxism in Logics, Set Theory, and Probability and Statistics by introducing the Neutrosophic Logic/Set/Probability/Statistics, since for example in Neutrosophic Logic (which is a generalization of the fuzzy logic, specially of intuitionistic fuzzy logic) a proposition has three components: a degree of truth, a degree of falsehood, and a degree of neutrality/indeterminacy (i.e. neither true nor false, or both true and false simultaneously = which is the paradoxist component).

Similarly for the Neutrosophic Set, the Neutrosophic Probability, and the Neutrosophic Statistics.

The Neutrosophics are used in three-dimensional applications, such as: voting (pro, contra, neither), games (win, loose, null), decision making (yes, no, undecided), physics and chemistry (positive, negative, no electric charge), etc.

3) Paradoxism in Philosophy.

Neutrosophy is a new branch of Philosophy that studies the origin, nature, and scope of neutralities, as well as their interactions with different ideational spectra.

The neutrosophics were introduced by F. Smarandache in 1995.

This theory considers – following the Paradoxism in Philosophy - every notion or idea <A> together with its opposite or negation <Anti-A> and the spectrum of "neutralities" <Neut-A> (i.e. notions or ideas located between the two extremes, supporting neither <A> nor <Anti-A>). The <Neut-A> and <Anti-A> ideas together are referred to as <Non-A>.

According to this theory every idea <A> tends to be neutralized and balanced by <Anti-A> and <Non-A> ideas - as a state of equilibrium.

In a classical way <A>, <Neut-A>, <Anti-A> are disjoint two by two.

But, since in many cases the borders between notions are vague, imprecise, Sorites, it is possible that <A>, <Neut-A>, <Anti-A> (and <Non-A> of course) have common parts two by two as well.

Neutrosophy is the base of neutrosophic logic, neutrosophic set, neutrosophic probability and statistics used in engineering applications (especially for software and information fusion), medicine, military, cybernetics, physics.

Neutrosophy considers a kind not of di-alectics but tri-alectics (based on three components: <A>, <antiA>, <neutA>).

Presentations of neutrosophics (paradoxism in philosophy, engineering) in: Egypt (University of Minufyia - 2006), Indonesia (Malang & Salatiga - 2006), USA (Georgia State University at Atlanta - 2006; University of Berkeley - 2003; American Mathematical Society meeting at University of California at Santa Barbara - 2000); Romanian American Academy of Scientists, New York - 1999), Pushchino Institute (Moscow region, Russia - 2005), India (Kolkata - 2004), China (International Congress of Mathematicians, Beijing - 2002), etc.

**See the official Neutrosophics' site at:
<http://fs.gallup.unm.edu/neutrosophy.htm>.**

4) Paradoxism in Geometry,

by constructing a geometrical space which is simultaneously Euclidean and Non-Euclidean (so, the opposites together), or simultaneously only Non-Euclidian but in at least two different ways (i.e. different types of Non-Euclidean geometries put together in the same space).

An axiom is said smarandachely denied if in the same space the axiom behaves differently (i.e., validated and invalidated; or only invalidated but in at least two distinct ways).

Therefore, we say that an axiom is partially negated, or there is a degree of negation of an axiom.

A Smarandache Geometry is a geometry which has at least one smarandachely denied axiom (1969).

Thus, as a particular case, Euclidean, Lobachevsky-Bolyai-Gauss, and Riemannian geometries may be united altogether, in the same space, by some Smarandache geometries. These last geometries can be partially Euclidean and partially Non-Euclidean.

It seems that Smarandache Geometries are connected with the Theory of Relativity (because they include the Riemannian geometry in a subspace) and with the Parallel Universes.

See <http://fs.gallup.unm.edu//Geometries.htm> .

5) Paradoxism in Multispace Theory

Combining spaces of various even opposed structures into a single multispace with a multistructure:

<http://fs.gallup.unm.edu//MultispaceMultistructure.pdf>

A multi-space is a space with many structures that may overlap, or some structures may include others or may be equal, or the structures may interact and influence each other as in our everyday life.

Therefore, a region (in particular a point) which belong to the intersection of $1 \leq k \leq n$ sets M_i may have k different (even conflicting, opposite) structures in the same time. And here it is the difficulty and beauty of the a multi-space and its overlapping multi-structures.

The multi-space comes from reality, it is not artificial, because our reality is not homogeneous, but has many spaces with different structures.

A multi-space means a combination of any spaces (may be all of the same dimensions, or of different dimensions – it doesn't matter).

This multi-space is a combination of spaces on the horizontal way, but also on the vertical way (if needed for certain applications).

On the horizontal way means a simple union of spaces (that may overlap or not, may have the same dimension or not, may have metrics or not, the metrics if any may be the same or different, etc.).

On the vertical way means more spaces overlapping in the same time, every one different or not.

The multi-space is really very general because it tries to model our reality. The parallel universes are particular cases of the multi-space too.

So, they are multi-dimensional (they can have some dimensions on the horizontal way, and other dimensions on the vertical way, etc.).

6) Paradoxism in Multistructure Theory:

- a structure on a set S that has a proper subset P with a stronger structure;

or

- a structure on a set S that has a proper subset P with a weaker structure;

or

- a structure on a set S that has two proper subsets: P with a stronger structure, and Q with a weaker structure.

By *proper subset* of a set S , we mean a subset P of S , different from the empty set, from the original set S , and from the idempotent elements if any.

Therefore, again the paradoxism putting together opposites: weak and strong structures.

See at <http://fs.gallup.unm.edu//Algebra.htm> books and papers of paradoxist algebraic structures (such as paradoxist groupoid, monoid, semigroup, ring, vector space, etc. with even chains of such paradoxist algebraic structures), but paradoxist structures can be designed in any scientific and humanistic field (not only in algebra).

Many books and papers in these paradoxist structures were written by Dr. W. B. Vasantha Kandasamy, F. Smarandache, K. Ilanthenral, Moon Kumar Chetry, N. Suresh Babu, R.S. Selvaraj, etc.

Paradoxism in Multispace and Multistructure are parts of
Neutrosophic Transdisciplinarity (1969):

<http://fs.gallup.unm.edu//NeutrosophicTransdisciplinarity.htm>

Neutrosophic Transdisciplinarity means to find common features to uncommon entities, i.e., for vague, imprecise, not-clear-boundary entity $\langle A \rangle$ one has:

$\langle A \rangle \cap \langle \text{non}A \rangle \neq \emptyset$ (empty set),

or even more $\langle A \rangle \cap \langle \text{anti}A \rangle \neq \emptyset$,

similarly $\langle A \rangle \cap \langle \text{neut}A \rangle \neq \emptyset$ and $\langle \text{anti}A \rangle \cap \langle \text{neut}A \rangle \neq \emptyset$,

up to $\langle A \rangle \cap \langle \text{neut}A \rangle \cap \langle \text{anti}A \rangle \neq \emptyset$;

where $\langle \text{non}A \rangle$ means what is not A , and $\langle \text{anti}A \rangle$ means the opposite of $\langle A \rangle$.

There exists a Principle of Attraction not only between the opposites $\langle A \rangle$ and $\langle \text{anti}A \rangle$ (as in dialectics),

but also between them and their neutralities $\langle \text{neut}A \rangle$ related to them,

since $\langle \text{neut}A \rangle$ contributes to the Completeness of Knowledge.

$\langle \text{neut}A \rangle$ means neither $\langle A \rangle$ nor $\langle \text{anti}A \rangle$, but in between;

$\langle \text{neut}A \rangle$ is included in $\langle \text{non}A \rangle$.

The multi-space and multi-structure is a *Theory of Everything*. It can be used, for example, in the Unified Field Theory that tries to unite the gravitational, electromagnetic, weak, and strong interactions (in physics).

7) Paradoxism in Physics

In short, I have defined in 2004 in the CERN web site the “unmatter” as formed by matter and antimatter that bind together (again combining the contradictories as in paradoxism).

The building blocks (most elementary particles known today) are 6 quarks and 6 leptons; their 12 antiparticles also exist.

Then *unmatter* will be formed by at least a building block and at least an antibuilding block which can bind together.

See “A New Form of Matter – Unmatter, Formed by Particles and Anti-Particles”, by F. Smarandache, EXT-2004-182, in CERN’s web site: <http://cdsweb.cern.ch/record/798551> .

Unmatter atom.

It is possible to define the unmatter in a more general way, using the exotic atom.

The classical unmatter atoms were formed by particles like (a) electrons, protons, and antineutrons, or (b) antielectrons, antiprotons, and neutrons.

In a more general definition, an unmatter atom is a system of particles as above, or such that one or more particles are replaced by other particles of the same charge.

Other categories would be (c) a matter atom with where one or more (but not all) of the electrons and/or protons are replaced by antimatter particles of the same corresponding charges, and (d) an antimatter atom such that one or more (but not all) of the antielectrons and/or antiprotons are replaced by matter particles of the same corresponding charges.

In a more composed system we can substitute a particle by an unmatter particle and form an unmatter atom.

Of course, not all of these combinations are stable, semistable, or quasi-stable, especially when their time to bind together might be longer than their lifespan.

In the paper called “*On Emergent Physics, <Unparticles> and Exotic <Unmatter> States*”, by Ervin Goldfain and Florentin Smarandache, from *Progress in Physics*, Vol. 4, 2008, http://www.ptep-online.com/index_files/2008/PP-15-02.PDF

we examine the possibility of hypothetical high energy states that have fractional number of quanta per state and consist of arbitrary mixtures of particles and antiparticles. These states are similar to “un-particles”, massless fields of non-integral scaling dimensions that were recently conjectured to emerge in the TeV sector of particle physics. They are also linked to “unmatter”, exotic clusters of matter and antimatter introduced few years ago in the context of Neutrosophy.

Therefore, even today’s fashion research on <unparticle> makes its connection with paradoxism.

8) Paradoxism in Linguistics

“Florentin’s Lexicon. Experimental Paradoxist Linguistics”,

<http://fs.gallup.unm.edu/FlorentinsLexicon.pdf>

which includes changes of senses of Murphy’s Laws, linguistic clichés, homonyms, the English tautologies, deviations of proverbs, metagrams, upside-down translations, figures of paradoxism, non-sense definitions, opposite abbreviations.

8.1. Florentin’s Laws (1990) are neither *Murphy’s* (pessimistic) *Laws* nor *Peter’s* (optimistic) *Laws*, but partially pessimistic and partially optimistic, while another part is neutral (ambiguous: neither pessimistic nor optimistic) – as in neutrosophic logic.

Therefore, each Florentin's law includes negatives and positives, unlike Murphy's law which has only negative attributes, and respectively Peter's law which has mostly positive attributes or results.

Being paradoxist in nature, Florentin's Laws are especially deviations, modifications, generalizations, contra-sayings, parodies, or mixtures of the previous Murphy-Peter laws. And also of aphorisms, proverbs, known citations, clichés, scientific results (from physics, mathematics, philosophy, ...), etc.

Alternatively, collations of opposite ideas - gathered from folklore, from ads, from literature, from familiar speech.

For example, Murphy's law "Anything that can go wrong will go wrong" which in Peter's law is stated as:

"If anything can go wrong, Fix It!"

becomes in Florentin's law, through deviation:

"If anything can go wrong, pass it on to someone else!"

in a Machiavelli way, as a mixture of pessimism / optimism and laugh!

<http://fs.gallup.unm.edu/FlorentinsLaws.pdf>

8.2. Playing on the Linguistic Clichés:

<http://fs.gallup.unm.edu/FlorentinsCliches.pdf>

Florentin's Clichés: THE DICTATOR LIFTS THE STATE OF EMERGENCY WITH A CRANE.

I began to write (non- and anti-) clichés since 1980, when the paradoxism, an international movement of avant-garde, started.

The first were in Romanian language, in my volume called "Legi de compoziție internă. Poeme cu... probleme!" [Laws of internal composition. Poems with... problems!, 1982]: www.gallup.unm.edu/~smarandache/Legi.pdf.

Between 1982-1984 I wrote in the same style two volumes in French language: "Le sens du non-sens" [The sense of the non-sense, 1983]:

www.gallup.unm.edu/~smarandache/LeSensDuNonsens.pdf

and "Antichambres et antipoésies, ou bizarreries" [Ante-rooms and anti-poetry, or oddities, 1984]:

www.gallup.unm.edu/~smarandache/Antichambres.pdf.

A language cliché is, according to Webster's dictionary, an expression or idea that has become trite (platitudinal), overused.

It has two senses, a figurative sense and a literal sense.

The normal sense of a cliché is the figurative language {also called *figure of speech*}, which signifies, according to the Dictionary of Language and Languages, by David Crystal, "an expressive use of language in a nonliteral way to suggest illuminating comparisons and resemblances".

The second sense, by contrast, is that of literal language, which "refers to the usual meaning of a word or phrase", I would say that it is equivalent to taking a cliché in a 'word-forword' sense.

The figurative sense of a cliché is of two types: *scheme*, in which an effect that doesn't change the meaning but the language structure, and *trope*, in which the meaning is changed.

Therefore, let's shake a little the stereotypes of the clichés, and interpret them upside-down, i. e. in a literal sense – you'll laugh at so many surprises...

Florentin's clichés change the figurative language to a literal language – sometimes in a naïve or innocent way.

Let's make fun of clichés: denying, contradicting them, and putting them together with opposite ideas.

Focus on humor, on reverse creation, on counterarguments.

Juxtapose two or more clichés in order to make antitheses, oxymora, semantic paradoxes.

Consider short dialogues amongst paradoxist people.

Some of them may have titles / subtitles in order to round off the whole denotation... The new sentence can be broken in the middle, in order to deceive reader's expectation... . Hi, hi, hi!

A Florentin's cliché is rather a non-cliché, or even an anti-cliché; yet, the Florentin's cliché often keeps the original cliché, but complements it with phrases or words that change its sense.

8.3. “Florentin's Homonyms: Send me an E-male”:

<http://fs.gallup.unm.edu/FlorentinsHomonyms.pdf> .

- I teach you how not to write, using homonyms, and how to create upside-down!... entangling grammar and language rules, defying orthography... loving mistakes...
- with tongue hindering;
- ambiguities of words and senses (*homonymic clash*);
- afterwards sentences with two or more homonymic forms put together either as separate homonymic phrase, or as a chain of homonyms;

8.4. Florentin's Translations (or Interpretation) use the first two types of Translations from below, and are mostly based on “false friends” and making fun by producing nonsense, anti-sense, oddities!

There are three types of *translations* from a language to another [1]:

- word-for-word: each source language word (or morpheme) is translated into a word (or morpheme) in the target language, not taking care of the target language structure;
- literal translation: is similar to the word-for-word translation, but the source language structure after being followed is adjusted according to the grammar rules of the target language;
- free translation: one ignores the structure of the source language and one finds an equivalent meaning in the target language.

Similarly for *interpreting* (which is an oral translation), be *consecutive interpreting* or *simultaneous interpreting*.

8.5. Florentin's Figures of Paradoxism employ the discourse in countersense, the incorrect or deviated words and senses, puzzles/jigsaws/rebus, and the intentional use of typos and erroneous grammar in order to make funny paradoxist constructions.

The following Groupings of Figures, from Lee A. Sonnino's *A Handbook to Sixteenth-Century Rhetoric*, Routledge & Kegan Paul, London, 247-266, 1968., are connected to paradoxism:

- Figures of Contrast: *commutatio, comparatio, contentio, contrapositum, contrarium, definitio, dissimilitudo, distinctio, regressio, restrictio*;
- Figures which Distort the Truth: *apoplanesis, boni ominis captatio, charientismos, conciliatio, dementiens, error, extenuatio, irrisio*;
- Figures of Disorder: *hyperbaton, hypallage, hystero-logia, hysteron proteron, anastrophe, epergesis, metathesis, synchysis, tmesis*;
- Figures that Alter the Form or Grammar: *adnominatio, alloeosis, allotheta, dissectio, eteroeosis, inversio, metaplasmos, parelcon, permutio, traductio*;

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- Figures Involving Doubt or Hesitation: *correctio, dubitatio, inopinatum, reprehensio*;
- Figures that Exaggerate or Diminish: *adynaton, dementiens, exaggeratio, extenuatio, inopinatum, litotes, rejectio*;
- Figures of Omission and Refusal: *adjunctio, anapodoton, apoplanesis, brachiepeia, conceptio, defectio, detractio, dissolutio, invitio, negatio, occupatio, permissio, praecisio, transmissio*;
- Figures of Personal Abuse or Accusation: *abominatio, accusatio, castigatio, elevatio, execratio, exprobatio, insultatio, inter se pugnancia, irrisio, rejectio*;
- Figures of Wordplays: *allusio, ambiguitas, antanaclasis, commutatio, interpretatio, iteratio, refractio, scurra, submutatio, traductio*;
- Figures that Cause Variations in Style: *brachiepeia, extenuatio, familiaritas, libera vox*;
- Figures that Vary the Syntax: *acervatio, adjunctio, aequipollentia, appositum, articulus, chiasmus, compar, compositio, comprehensio, conceptio, confusio, constructio, disjunctio, dissolutio, endiadis, incisum, membrum, metabole, praeposteratio, reversio, scesisonomaton, series, similiter cadens, similiter desinens, transgressio*;
- Vices and Faults: *anoiconometon, barbarismos, bomphilogia, cacophonia, cacosyntheton, cumulatio, humiliatio, hystero-logia, importunitas, improprietas, nugatio, periergia, redundantia, scurra, solecismos, turpiloquum*.

More examples of paradoxist figures:

Acyrologia etymologically comes from the Greek language: *a* [= not], *kyros* [= authority], and *logos* [= speech], and means "incorrect use of words, especially those words that sound alike but are far in meaning" [2].

Anthimeria = substitution of one part of the speech for another [a verb used as a noun, or reciprocally].

Agrammatism = omission of prepositions, articles, conjugations, declinations in speech.

Paronomasia (punning) = is an intended incorrect use of words, based on wordplay, while **acyrologia** is unintended.

Cacozelia = uses newfangled speech or Latin diction.

Other groupings of figures can also be utilized in paradoxist creation - provided that some contradiction, antithesis, oxymoron, paradox is generated using them.

For example, according to the World List Online Dictionary [3] we list more literary figures: *abuse of terms*, *acronym*, *amphibologism*, *amphiboly* (ambiguous discourse), *anagram* (transposition of the letters of a word), *avyayibhava*, *back formation*, *calembour*, *clipped word*, *compound*, *conjugate* (yoke together, couple), *construction* (putting parts together), *corruption* (corruption of style, of language), *dvandva*, *dvigu*, *endocentric compound* (union or mixture of more elements), *equivocality*, *equivoque* (ambiguity), *exocentric compound*, *formation*, *jeu de mots*, *logogram* (a phonogram, or a letter for abbreviation), *logogriph* (riddle to discover a word from various combinations), *malapropism* (grotesque misuse of a word), *missaying*, *palindrome*, *paronomasia* (same word used in different senses), *paronym* (words derived from the same root), *play on words*, *pun*, *punning* (play on words with same sound but different meanings), *spoonerism*, *tatpurusha*, *word form*, *wordplay*.

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How to transform a traditional proverb into a Florentin's Proverb:

- change the conclusion of the proverb;
- use alliteration = words or stressed syllables beginning with the same sound;
- employ allusions;
- make deviations of proverbs;
- substitute one or more keywords simultaneously;
- oppositely comment or explain the proverbs;
- interchange the proverb's elements;
- complement / complete the proverbs;
- substitute a keyword by a rhyming and rhythmic word;
- juxtapose proverbs opposite in sense;
- use a Dictionary of Rhymes and Rhythms;
- make them funny, add humor!

These are also procedure to create paradoxist paremiopoetry or paremiopoems.

This one, which mathematically looks stupid, excites me but, unfortunately, it reflects the truth:

All people are born equal. But some people are more equal than others! [Folklore]

With alliterations, 'mended' deviated into 'wended' in the well-known proverb "Least said, soonest mended"

8.6. Florentin's Paradoxist Definitions are formed by using wordplays, rebus, reversed semantics or syntax, etc. in order to create funny, unexpected, sense-conflicting definitions of common words or notions.

8.7. Florentin's Paradoxist Abbreviations are based on reinterpretations of well-known abbreviations into opposite senses.

See <http://fs.gallup.unm.edu/linguistics.htm> for more details and paradoxist examples.

9) Paradoxism in Arts

"Outer-Art" is a movement set up as a protest against, or to ridicule, the random modern art which states that everything is... art! It was initiated by Florentin Smarandache, in 1990s, who ironically called for an upside-down artwork: to do art in a way it is not

supposed to be done, i.e. to make art as ugly, as silly, as wrong as possible, and generally as impossible as possible!

I published fourth such (outer-)albums, the second one called “oUTER-aRT, the Worst Possible Art in the World!” (2002).

Excerpts from (outer-)art theory: <The way of *how not to write*, which is an emblem of paradoxism, was later on extended to the way of *how not to paint, how not to design, how to not sculpture*, until the way of *how not to act, or how not to sing, or how not to perform on the stage* – thus: all reversed. Only negative adjectives are cumulated in the outer-art: utterly awful and uninteresting art; disgusting, execrable, failure art; garbage paintings: from crumpled, dirty, smeared, torn, ragged paper; using anti-colors and a-colors; naturalist paintings: from wick, spit, urine, feces, any waste matter; misjudged art; self-discredited, ignored, lousy, stinky, hooted, chaotic, vain, lazy, inadequate art (I had once misspelled 'rat' instead of 'art'); obscure, unremarkable, syncopal art; para-art; deriding art expressing inanity and emptiness; strange, stupid, nerd art, in-deterministic, incoherent, dull, uneven art... as made by any monkey!... the worse the better!>

See: <http://fs.gallup.unm.edu//oUTER-aRT.htm> .

CONCLUSION.

Paradoxism is used in all fields of knowledge.

The paradoxist texts have a meaning, encoded in multiple cases, the reader needs first to find the key of understanding; therefore, no way to label them dadaist if he or she does not penetrate their significance. They are neither surrealist, because are not based on dreams or metaphysics, nor cubist, because are not focusing on geometrization. The paradoxism is the last avant-garde movement of the second millennium. Besides its focus on oppositions, which are organically mixed in order not to be appositions anymore, the paradoxism is based very much, as any avant-garde movement, on experiments and innovations. Also, the paradoxism tries connections between remote fields of knowledge, and takes ideas against-the-grain, in counter-sense, or re-interprets them upside-down. That's why many times paradoxism is in good neighborhood with the humor and the puzzle “The paradoxism proposed to prove the possibility of generalizing the literary work to a <without limits> multiplicity (...), including this heterogeneous elements” (Titu Popescu).

We don't know about another literary vanguard being used in science so far.

Paradoxism is used in all fields of knowledge. [Manifesto updated on 11 September 2010]

- Readers, attempt to bring in literature, art, philosophy, even science assertions against the common belief, against the main stream. Explore the unexplored! Do not

go with the crowd. Encroach upon conventions and prettified knowledge and feelings. The common sense is trivial, try the uncommon sense.

- **THINK DIFFERENTLY (PARADOXICALLY)!**

Florentin SMARANDACHE

SIXTH PARADOXIST (SCIENTIFIC) MANIFESTO:

To Paradoxism-ize or To S-Deny a Theory

Florentin Smarandache
University of New Mexico - Gallup, USA

Abstract.

Paradoxism can be used in any domain. We can PARADOXISM-IZE (also said To S-Deny) any theory by partially validating and partially negating it, or only negating it but in multiple ways.

In each case, we put together conflicting ideas in the same theory, whence the paradoxism.

This is the first paradoxist SCIENTIFIC MANIFESTO to be used in the literary work, and the sixth paradoxist manifesto in general.

By paradoxismizing a <notion> one can get a <pseudo-notion> or <quasi-notion> (for example: paradoxismizing the *norm* one gets a *pseudo-norm* in mathematics, or paradoxismizing the *associativity* we get the *quasi-associativity* in information fusion), but they are still useful in science.

In this scientific paradoxist manifesto we introduce the operators of *validation* and *invalidation* (the second one is paradoxist in nature) of a proposition, and we extend the operator of *paradoxismizing* (or *S-denying*) a proposition, or an axiomatic system, from the geometric space to respectively any theory in any domain of knowledge, and show six examples in geometry, in mathematical analysis, and in topology.

1. Definitions.

Let $\mathcal{T}$ be a theory in any domain of knowledge, endowed with an ensemble of sentences $\mathcal{E}$, on a given space $\mathcal{M}$.

$\mathcal{E}$ can be for example an axiomatic system of this theory, or a set of primary propositions of this theory, or all valid logical formulas of this theory, etc. $\mathcal{E}$ should be closed under the logical implications, i.e. given any subset of propositions $P_1, P_2, \dots$ in this theory, if Q is a logical consequence of them then Q must also belong to this theory.

A sentence is a logic formula whose each variable is quantified {i.e. inside the scope of a quantifier such as: $\exists$ (exist), $\forall$ (for all), modal logic quantifiers, and other various modern logics' quantifiers}.

With respect to this theory, let P be a proposition, or a sentence, or an axiom, or a theorem, or a lemma, or a logical formula, or a statement, etc. of E .

It is said that P is *S-denied*¹ on the space M if P is valid for some elements of M and invalid for other elements of M , or P is only invalid on M but in at least two different ways.

An ensemble of sentences E is considered *S-denied* if at least one of its propositions is *S-denied*.

And a theory T is *S-denied* if its ensemble of sentences is *S-denied*, which is equivalent to at least one of its propositions being *S-denied*.

The proposition P is partially or totally denied/negated on M . The proposition P can be simultaneously validated in one way and invalidated in (finitely or infinitely) many different ways on the same space M , or only invalidated in (finitely or infinitely) many different ways.

The invalidation can be done in many different ways.

For example the statement $A = "x \neq 5"$ can be invalidated as " $x=5$ " (total negation), but " $x \in \{5, 6\}$ " (partial negation).

(Use a notation for *Paradoxismizing* (or *S-denying*), for invalidating in a way, for invalidating in another way a different notation; consider it as an operator: neutrosophic operator? A notation for invalidation as well.)

But the statement $B = "x > 3"$ can be invalidated in many ways, such as " $x \leq 3$ ", or " $x = 3$ ", or " $x < 3$ ", or " $x = -7$ ", or " $x = 2$ ", etc. A negation is an invalidation, but not reciprocally – since an invalidation signifies a (partial or total) degree of negation, so invalidation may not necessarily be a complete negation. The negation of B is $\neg B = "x \leq 3"$, while " $x = -7$ " is a partial negation (therefore an invalidation) of B .

¹ The multispace operator S-denied (*Smarandachely-denied*) has been inherited from the previously published scientific literature (see for example Ref. [1] and [2]).

Also, the statement $\mathcal{C}$ = “John’s car is blue and Steve’s car is red” can be invalidated in many ways, as: “John’s car is yellow and Steve’s car is red”, or “John’s car is blue and Steve’s car is black”, or “John’s car is white and Steve’s car is orange”, or “John’s car is not blue and Steve’s car is not red”, or “John’s car is not blue and Steve’s car is red”, etc.

Therefore, we can *paradoxismize* (or *S-deny*) a theory in finitely or infinitely many ways, giving birth to many partially or totally denied versions/deviations/alternatives theories: $T_1, T_2, \dots$.

These new theories represent degrees of negations of the original theory T .

Some of them could be useful in future development of sciences.

Why do we study such *Paradoxismizing (or S-denying) operator*? Because our reality is heterogeneous, composed of a multitude of spaces, each space with different structures. Therefore, in one space a statement may be valid, in another space it may be invalid, and invalidation can be done in various ways. Or a proposition may be false in one space and true in another space or we may have a degree of truth and a degree of falsehood and a degree of indeterminacy. Yet, we live in this mosaic of distinct (even opposite structured) spaces put together.

Paradoxismizing (or S-denying) involved the creation of the multi-space in geometry and of the *S-geometries* (1969).

It was spelt *multi-space*, or *multispace*, of *S-multispace*, or *mu-space*, and similarly for its: *multi-structure*, or *multistructure*, or *S-multistructure*, or *mu-structure*.

2. Notations.

Let $\langle A \rangle$ be a statement (or proposition, axiom, theorem, etc.).

- a) For the classical Boolean logic *negation* we use the same notation. The negation of $\langle A \rangle$ is noted by $\neg A$ and $\neg A = \langle nonA \rangle$.

An *invalidation* of $\langle A \rangle$ is noted by $i(A)$, while a *validation* of $\langle A \rangle$ is noted by $v(A)$:

$$i(A) \subseteq 2^{\langle nonA \rangle} \setminus \{ \emptyset \} \text{ and } v(A) \subseteq 2^{\langle A \rangle} \setminus \{ \emptyset \}$$

where 2^X means the power-set of X , or all subsets of X .

All possible invalidations of $\langle A \rangle$ form a set of invalidations, notated by $I(A)$. Similarly for all possible validations of $\langle A \rangle$ that form a set of validations, and noted by $V(A)$.

- b) *Paradoxismizing (or S-denying)* of $\langle A \rangle$ is noted by $S_{\neg}(A)$. Paradoxismizing (or S-denying) of $\langle A \rangle$ means some validations of $\langle A \rangle$ together with some invalidations of $\langle A \rangle$ in the same space, or only invalidations of $\langle A \rangle$ in the same space but in many ways.

Therefore, $S_{\neg}(A) \subseteq V(A) \cup I(A)$ or $S_{\neg}(A) \subseteq I(A)^k$, for $k \geq 2$.

3. **Examples.** Let's see some models of *Paradoxismizing (or S-denying)*, three in a geometrical space, and other three in mathematical analysis (calculus) and topology.

- 3.1. The first *Paradoxismizing (or S-denying)* model was constructed in 1969. This section is a compilation of ideas from paper [1].

An axiom is said *Smarandachely denied* if the axiom behaves in at least two different ways within the same space (i.e., validated and invalidated, or only invalidated but in multiple distinct ways).

A *Smarandache Geometry* [SG] is a geometry which has at least one Smarandachely denied axiom.

Let's note any point, line, plane, space, triangle, etc. in such geometry by s-point, s-line, s-plane, s-space, s-triangle respectively in order to distinguish them from other geometries.

Why these hybrid geometries? Because in reality there does not exist isolated homogeneous spaces, but a mixture of them, interconnected, and each having a different structure.

These geometries are becoming very important now since they combine many spaces into one, because our world is not formed by perfect homogeneous spaces as in pure mathematics, but by non-homogeneous spaces. Also, SG introduce the degree of negation in geometry for the first time [for example an axiom is denied 40% and accepted 60% of the space] that's why they can become revolutionary in science and it thanks to the idea of partial denying/accepting of axioms/propositions in a space (making multi-spaces, i.e. a space formed by combination of many different other spaces), as in fuzzy logic the degree of truth (40% false and 60% true).

They are starting to have applications in physics and engineering because of dealing with non-homogeneous spaces.

The first model of Paradoxismizing (or S-denying) and of SG was the following:

The axiom that through a point exterior to a given line there is only one parallel passing through it [Euclid's Fifth Postulate], was S-denied by having in the same space: no parallel, one parallel only, and many parallels.

In the Euclidean geometry, also called parabolic geometry, the fifth Euclidean postulate that there is only one parallel to a given line passing through an exterior point, is kept or validated.

In the Lobachevsky-Bolyai-Gauss geometry, called hyperbolic geometry, this fifth Euclidean postulate is invalidated in the following way: there are infinitely many lines parallels to a given line passing through an exterior point.

While in the Riemannian geometry, called elliptic geometry, the fifth Euclidean postulate is also invalidated as follows: there is no parallel to a given line passing through an exterior point.

Thus, as a particular case, Euclidean, Lobachevsky-Bolyai-Gauss, and Riemannian geometries may be united altogether, in the same space, by some SG's. These last geometries can be partially Euclidean and partially Non-Euclidean simultaneously.

3.2. Geometric Model (particular case of SG).

Suppose we have a rectangle $ABCD$.

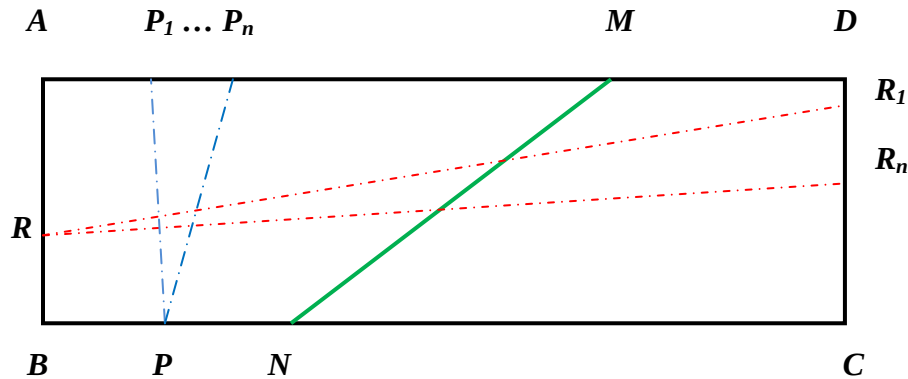


Fig. 1.

In this model we define as:

Point = any point inside or on the sides of this rectangle;

Line = a segment of line that connects two points of opposite sides of the rectangle;

Parallel lines = lines that do not have any common point (do not intersect);

Concurrent lines = lines that have a common point.

Let's take the line MN , where M lies on side AD and N on side BC as in the above Fig. 1. Let P be a point on side BC , and R a point on side AB .

Through P there are passing infinitely many parallels ($PP_1, \dots, PP_n, \dots$) to the line MN , but through R there is no parallel to the line MN (the lines $RR_1, \dots, RR_n$ cut line MN). Therefore, the Fifth Postulate of Euclid (that though a point exterior to a line, in a given plane, there is only one parallel to that line) in *S-denied* on the space of the rectangle $ABCD$ since it is invalidated in two distinct ways.

3.3. Another Geometric Model (another particular case of SG).

We change a little the Geometric Model 1 such that:

The rectangle $ABCD$ is such that side AB is smaller than side BC . And we define as *line* the arc of circle inside (and on the borders) of $ABCD$, centered in the rectangle's vertices A, B, C , or D .

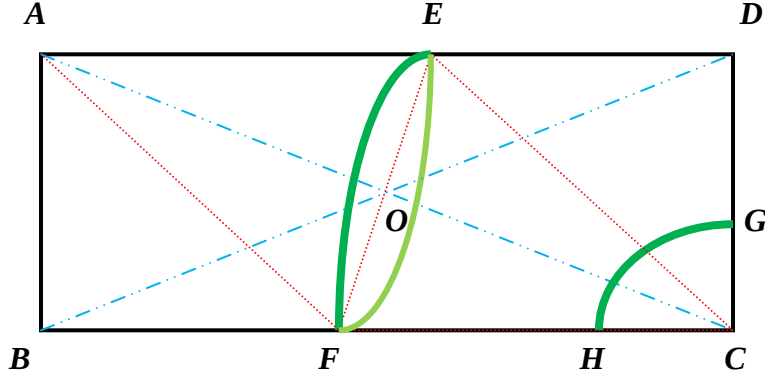


Fig. 2.

The axiom that: through two distinct points there exist only one line that passes through is S-denied (in three different ways):

- Through the points A and B there is no passing line in this model, since there is no arc of circle centered in A , B , C , or D that passes through both points. See Fig. 2.
- We construct the perpendicular $EF \perp AC$ that passes through the point of intersection of the diagonals AC and BD . Through the points E and F there are two distinct lines the dark green (left side) arc of circle centered in C since $CE \equiv FC$, and the light green (right side) arc of circle centered in A since $AE \equiv AF$. And because the right triangles $\triangle COE$, $\triangle COF$, $\triangle AOE$, and $\triangle AOF$ are all four congruent, we get $CE \equiv FC \equiv AE \equiv AF$.
- Through the points G and H {such that $CG \equiv CH$ (their lengths are equal)} there is only one passing line (the dark green arc of circle GH , centered in C) since $AG \neq AH$ (their lengths are different), and similarly $BG \neq BH$ and $DG \neq DH$.

3.4.Example for the Axiom of Separation.

The Axiom of Separation of Hausdorff is the following:

$$\forall x, y \in M, \quad \exists N(x), N(y): N(x) \cap N(y) = \emptyset,$$

where $N(x)$ is a neighborhood of x , and respectively $N(y)$ is a neighborhood of y .

We can *paradoximize* (or *S-deny*) this axiom on a space M in the following way:

- $\exists x_1, y_1 \in M: \exists N_1(x_1), N_1(y_1): N_1(x_1) \cap N_1(y_1) = \emptyset$,
where $N_1(x_1)$ is a neighborhood of x_1 , and respectively $N_1(y_1)$ is a neighborhood of y_1 ;
[validated].
- $\exists x_2, y_2 \in M: \forall N_2(x_2), N_2(y_2): N_2(x_2) \cap N_2(y_2) \neq \emptyset$;
where $N_2(x_2)$ is a neighborhood of x_2 , and respectively $N_2(y_2)$ is a neighborhood of y_2 ;
[invalidated].

Therefore we have two categories of points in M : some points that verify The Axiom of Separation of Hausdorff and other points that do not verify it. So M becomes a partially separable and partially inseparable space, or we can see that M has some degrees of separation.

3.5. Example for the Norm.

If we remove one or more axioms (or properties) from the definition of a notion $\langle A \rangle$ we get a pseudo-notion $\langle pseudoA \rangle$.

For example, if we remove the third axiom (inequality of the triangle) from the definition of the $\langle norm \rangle$ we get a $\langle pseudonorm \rangle$.

The axioms of a **norm** on a real or complex vectorial space V over a field F , $x \mapsto \| \cdot \|$, are the following:

- a) $\|x\| = 0 \Leftrightarrow x = 0$.
- b) $\forall x \in V, \forall \alpha \in F, \|\alpha x\| = |\alpha| \cdot \|x\|$.
- c) $\forall x, y \in V, \|x+y\| \leq \|x\| + \|y\|$ (inequality of the triangle).

For example, a **pseudo-norm** on a real or complex vectorial space V over a field F , $x \mapsto_p \| \cdot \|$, may verify only the first two above axioms of the norm.

A pseudo-norm is a particular case of an *S-denied norm* since we may have vectorial spaces over some given scalar fields where there are some vectors and scalars that satisfy the third axiom [validation], but others that do not satisfy [invalidation]; or for all vectors and scalars we may have either $\|x+y\| = 5 \cdot \|x\| \cdot \|y\|$ or $\|x+y\| = 6 \cdot \|x\| \cdot \|y\|$, so invalidation (since we get $\|x+y\| > \|x\| + \|y\|$) in two different ways.

Let's consider the complex vectorial space $\mathcal{C} = \{a+bi, \text{ where } a, b \in \mathbb{R}, i = \sqrt{-1}\}$ over the field of real numbers $\mathbb{R}$.

If $z = a+bi \in \mathcal{C}$ then its pseudo-norm is $\|z\| = \sqrt{a^2 + b^2}$. This verifies the first two axioms of the norm, but do not satisfy the third axiom of the norm since:

For $x = 0 + bi$ and $y = a + 0i$ we get:

$$\|x+y\| = \|a+bi\| = \sqrt{a^2 + b^2} \leq \|x\| + \|y\| = \|0+bi\| + \|a+0i\| = |a| + |b|, \text{ or } a^2 + b^2 \leq a^2 + b^2;$$

But this is true for example when $a = b \geq \sqrt{2}$ (validation), and false if one of a or b is zero and the other is strictly positive (invalidation).

Pseudo-norms are already in use in today's scientific research, because for some applications the norms are considered too restrictive.

Similarly one can define a pseudo-manifold (relaxing some properties of the manifold), etc.

3.6. Example in Topology.

A topology $\mathcal{C}$ on a given set E is the ensemble of all parts of E verifying the following properties:

- a) E and the empty set $\emptyset$ belong to $\mathcal{C}$.
- b) Intersection of any two elements of $\mathcal{C}$ belongs to $\mathcal{C}$ too.
- c) Union of any family of elements of $\mathcal{C}$ belongs to $\mathcal{C}$ too.

Let's go backwards. Suppose we have a topology $\mathcal{C}_I$ on a given set E_I , and the second or third (or both) previous axioms have been *S-denied*, resulting an *S-denied topology* $\mathcal{S}_{\neg}(\mathcal{C}_I)$ on the given set E_I .

In general, we can go back and “recover” (reconstruct) the original topology $\mathcal{C}_I$ from $\mathcal{S}_{\neg}(\mathcal{C}_I)$ by recurrence: if two elements belong to $\mathcal{S}_{\neg}(\mathcal{C}_I)$ then we set these elements and their intersection to belong to $\mathcal{C}_I$, and if a family of elements belong to $\mathcal{S}_{\neg}(\mathcal{C}_I)$ then we set these family elements and their union to belong to $\mathcal{C}_I$; and so on: we continue this recurrent process until it does not bring any new element to $\mathcal{C}_I$.

Conclusion.

Decidability changes in a *paradoxismized (or S-denied) theory*, i.e. a defined sentence in a paradoxismized (or S-denied) theory can be partially deducible and partially undeducible (we talk about degrees of deducibility of a sentence in a *paradoxismized (or S-denied) theory*).

Since in classical deducible research, a theory $\mathcal{T}$ of language $\mathcal{L}$ is said complete if any sentence of $\mathcal{L}$ is decidable in $\mathcal{T}$, we can say that a *paradoxismized (or S-denied) theory* is partially complete (or has some degrees of completeness and degrees of incompleteness).

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Extended now to the literary and artistic creations as a PARADOXISM-IZATION procedure.]

May 2010

Worldwide Paradoxist Folklore

All is possible, the impossible too!*

{*This is a particular case of the *Smarandache Paradox*:

“All is $\langle A \rangle$, the $\langle \text{non}A \rangle$ too! “

where $\langle A \rangle$ is an attribute and $\langle \text{non}A \rangle$ is its opposite.

Reference:

E.W. Weisstein, “Smarandache Paradox”, CRC Concise Encyclopedia of Mathematics, CRC Press, Boca Raton, Florida, p. 1661, 1998;

<http://mathworld.wolfram.com/SmarandacheParadox.html>

[editor I. Pătraşcu’s note].}









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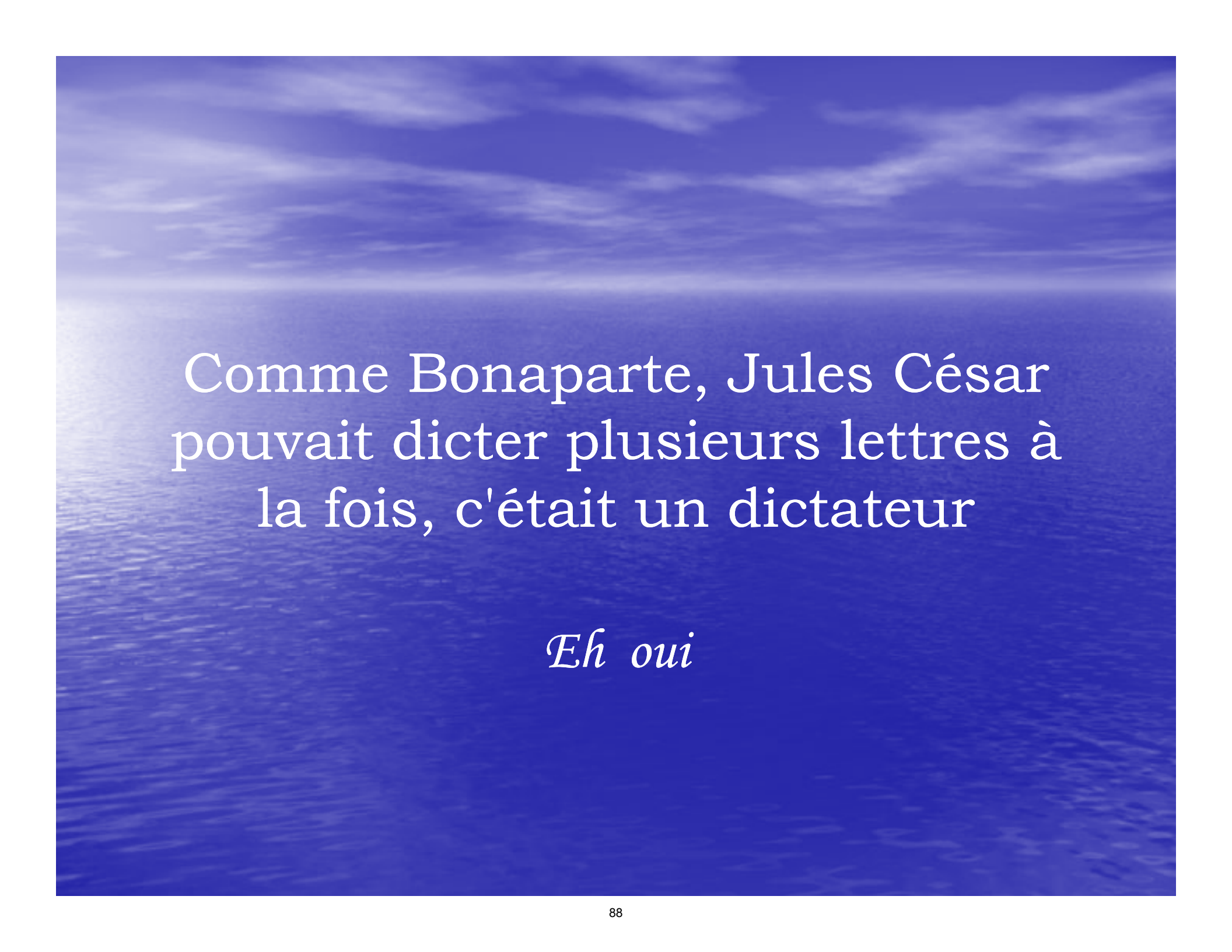


French Paradoxist Folklore

Perles du BAC 2008

Elles sont arrivées !!!!!Les
PERLES du BAC 2008

A la fin, le commentaire du correcteur



Comme Bonaparte, Jules César
pouvait dicter plusieurs lettres à
la fois, c'était un dictateur

Eh oui



Les dolmens étaient des espèces
d'abribus postés tous les 100
mètres

C'est ça...



L'histoire de Rome commence en
753 avenue Jésus Christophe.

Ça me laisse sans voix...

Les amazones étaient comme
les femmes, mais encore plus
méchantes

*Misogyne (sic ... Ou visionnaire, c'est
selon)*

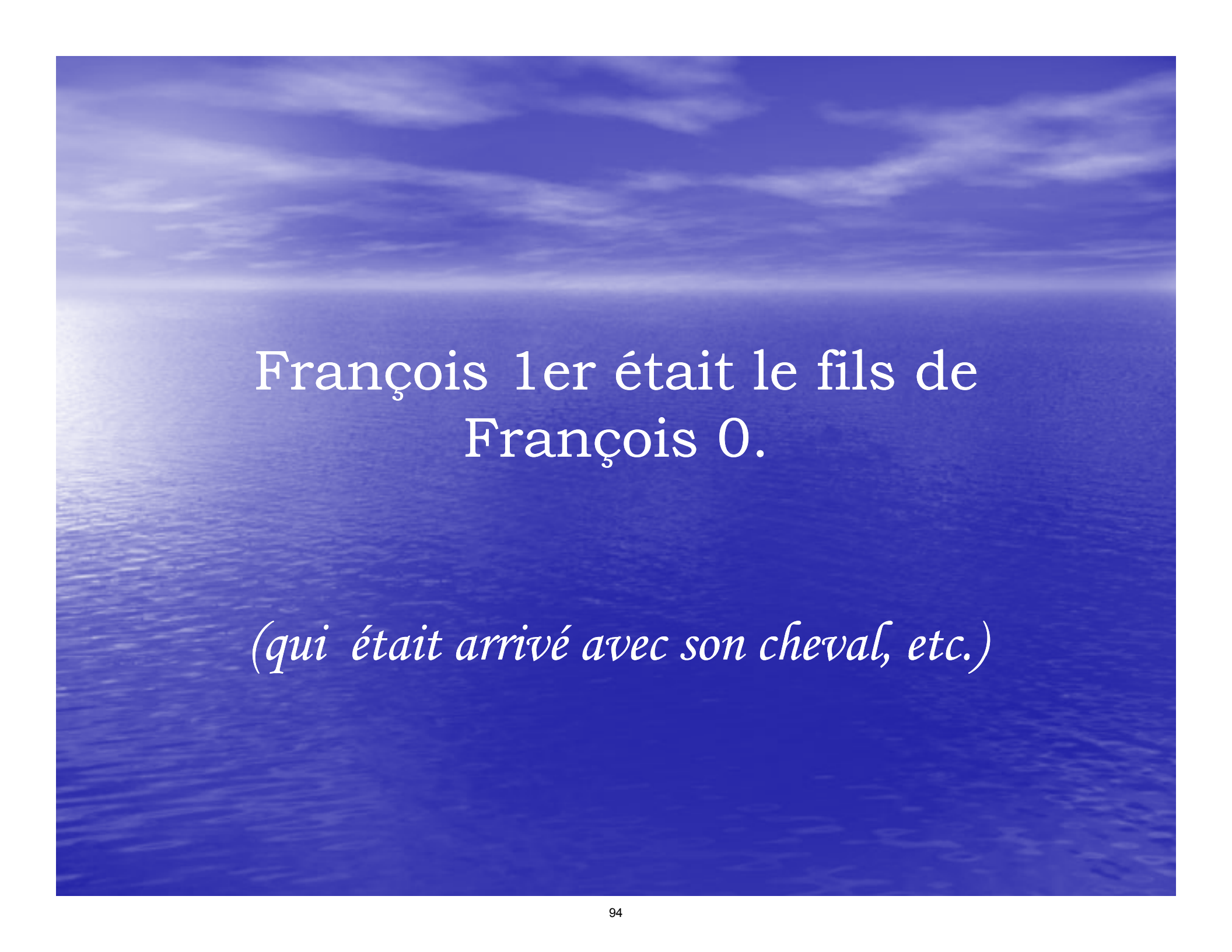


Jeanne d'Arc voyait des
apparitions invisibles.

C'est pour ça qu'on l'a brûlée

Au Moyen Age, la bonne santé
n'avait pas encore été inventée.

Eh non...



François 1er était le fils de
François 0.

(qui était arrivé avec son cheval, etc.)

C'est Richelieu qui fonda la
Star Académie française

Le con !



La drôle de guerre, cependant,
n'a fait rire personne.

J'aime bien celle là



Le pôle est recouvert de glace:
c'est la capote glaciaire.

(obsédé)



Dans le monde, il n'y a que la
France qui n'est pas un pays
étranger.

C'est bien vrai !



Le Mexique était autrefois, le
pays des pastèques.

Là, ça m'en bouche un coin



La Suisse est une fée des rations.

On le sait, ce sont des rats !



La mer des caraïbes baigne les
lentilles française

Entre autres...



L'eau de mer sert, en particulier,
à remplir les océans.

On n'y avait pas pensé ...



On peut suivre une rivière dans
un sens en amont et dans l'autre
sens en l'avalant.

Bon courage !



Les quatre points cardinaux sont
le haut, le bas, l'est et l'ouest.

C'est pourtant simple !



La Terre tourne en rond dans un
sens et en travers dans l'autre
sens.

Là c'est pas très clair ...



Socrate parlait beaucoup car il
avait la langue bien pendante.

Ben oui, ça donne soif



Au pluriel, on dit des "cristaux"
car il y a plusieurs cristaux.

Logique imparable !



Louis XV était l'arrière petit fils
de son oncle Louis XIV.

Ah, la famille

Victor Hugo est né à l'âge de 2
ans.

Le pauvre !



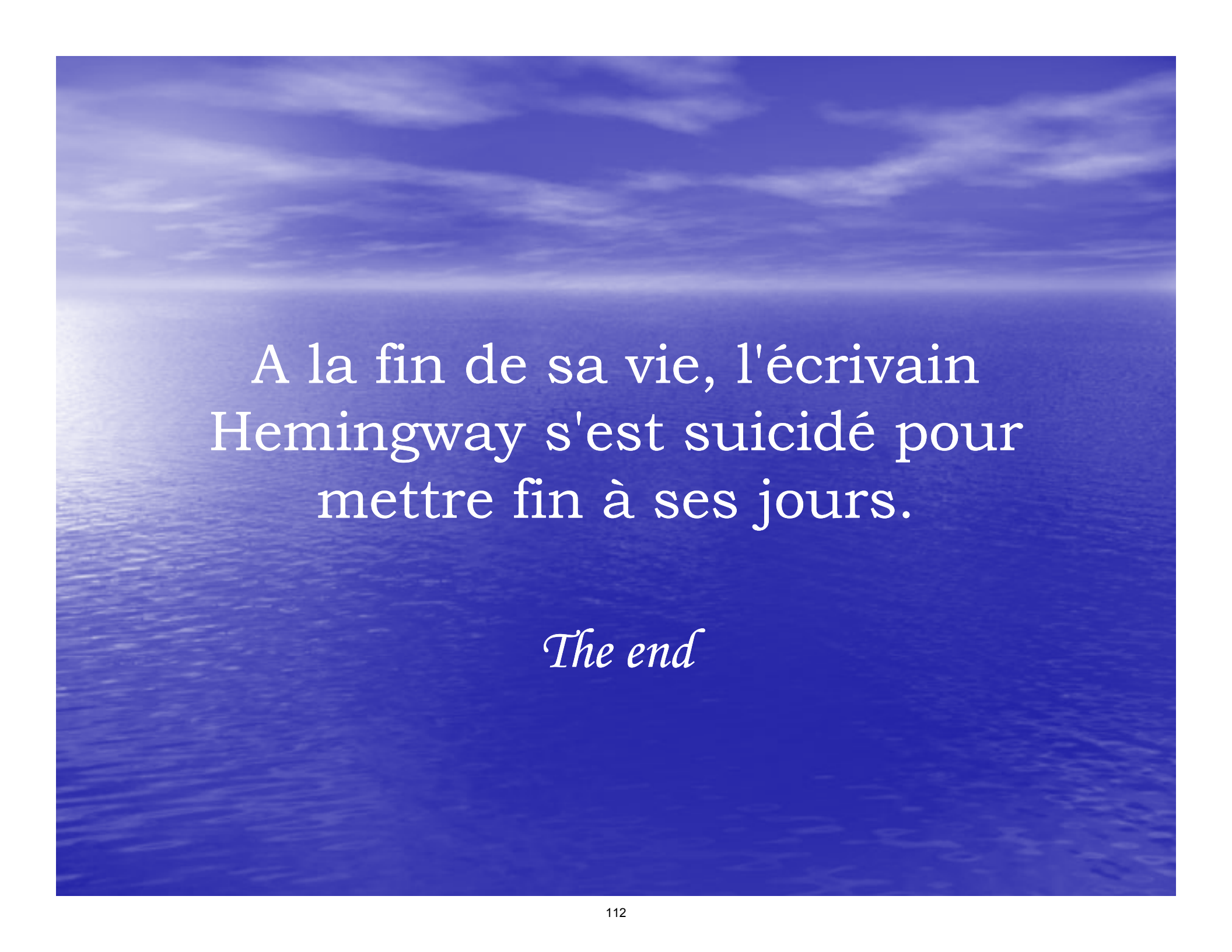
Un sonnet est formé de deux
quatrains et de deux tiercés

Gagnants bien sûr !

The background of the slide is a dense, repeating pattern of small, light blue water droplets on a slightly darker blue surface, creating a textured, bubbly effect.

Toute sa vie, Montaigne a voulu
écrire mais il n'a fait que des
essais.

J'aime bien aussi



A la fin de sa vie, l'écrivain
Hemingway s'est suicidé pour
mettre fin à ses jours.

The end



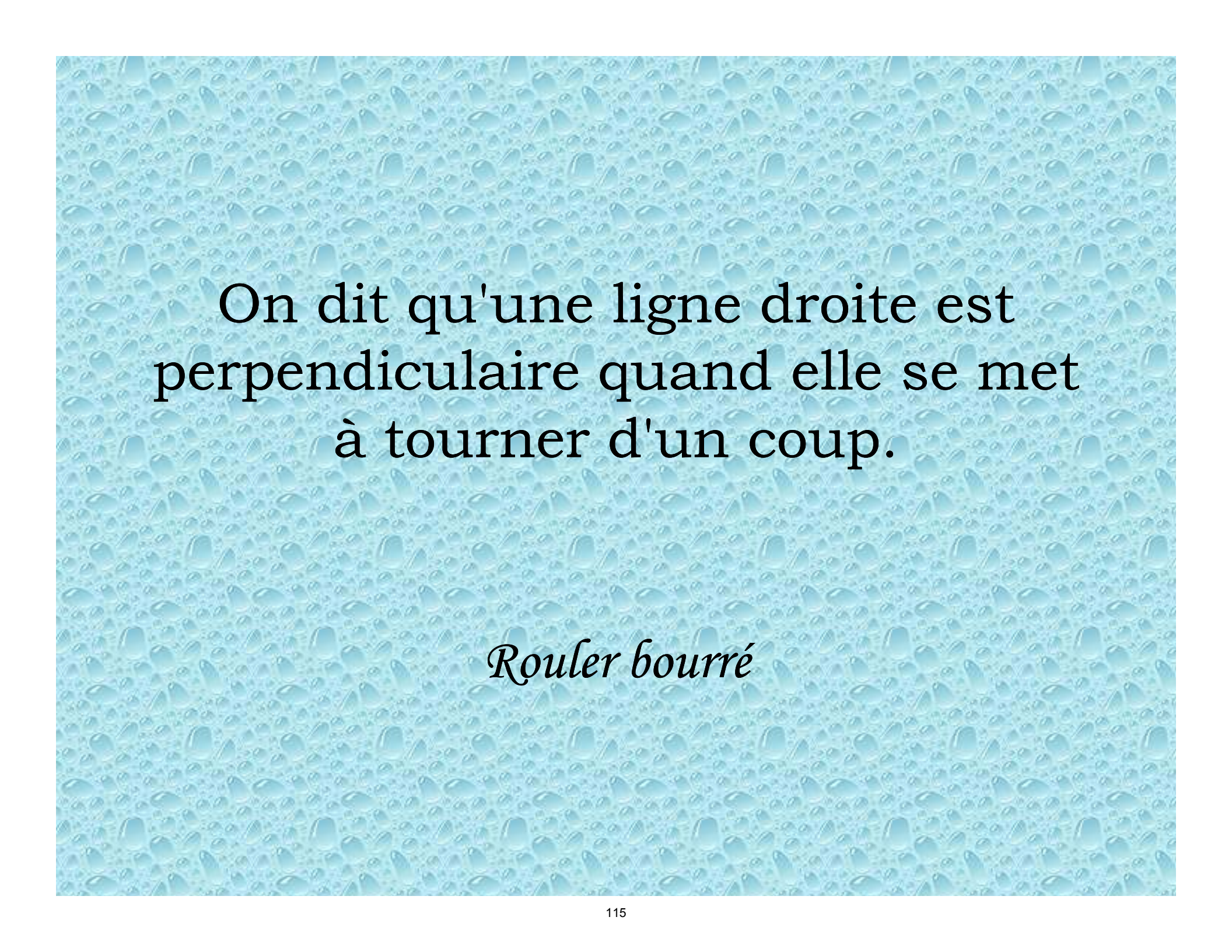
Un polygone est une figure qui a
des côtés un peu partout.

C'est à peu près ça !



Les devoirs où il y a des
conjugaisons s'appellent les
devoirs conjugaux

Voilà qui est bien dit



On dit qu'une ligne droite est
perpendiculaire quand elle se met
à tourner d'un coup.

Rouler bourré



L'ovale est un cercle presque
rond, mais quand même pas.

Il ne faut pas exagérer



Le losange est un carré tordu en
biais.

C'est pourtant vrai

Le 0 est très utile, surtout si on le met derrière les autres nombres.

Fils de banquier ?

Un nombre réel est un nombre
qu'on peut toucher du doigt.

Fils de magicien ?

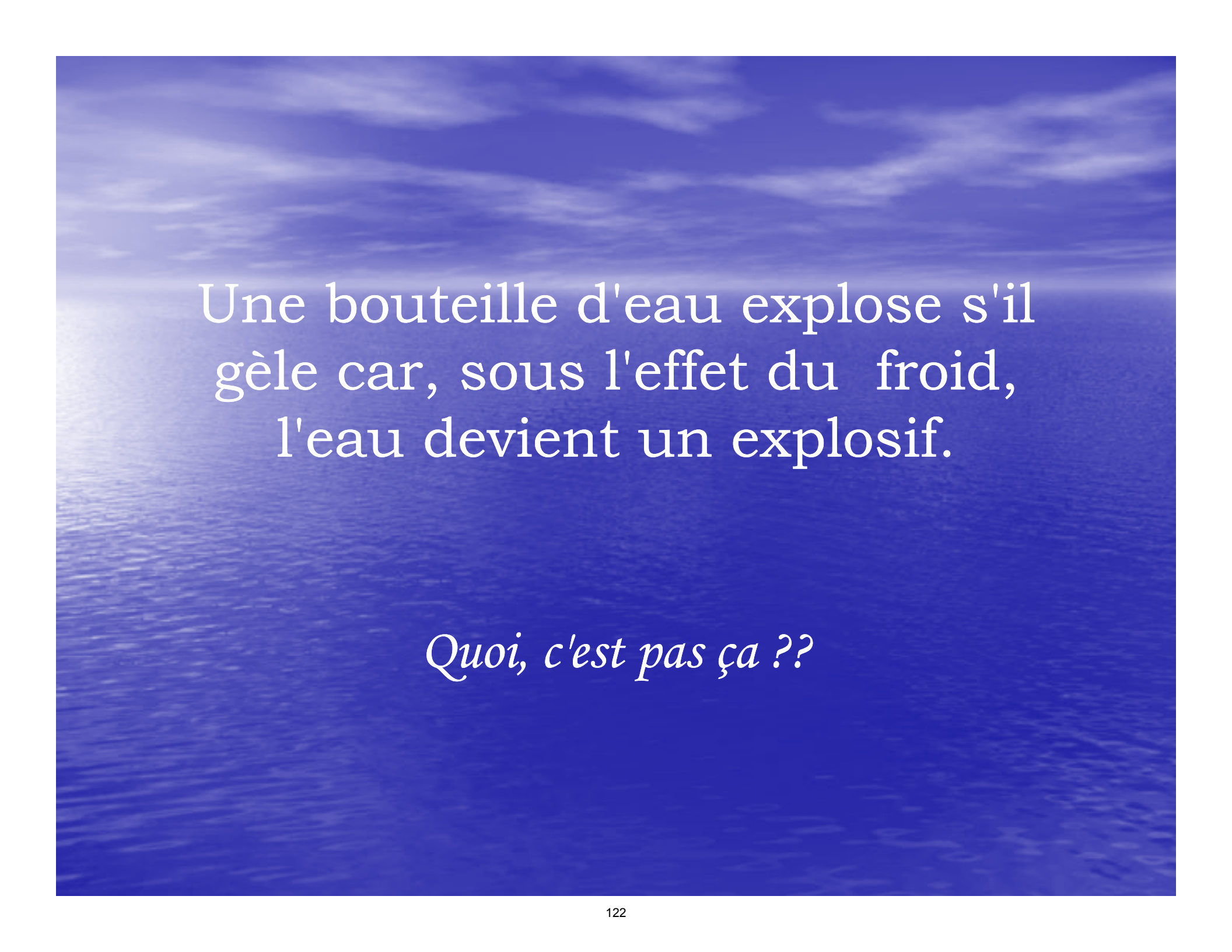
La loi des probabilités s'appelle
ainsi car on n'est pas sûr qu'elle
existe.

Peut-on en douter ?



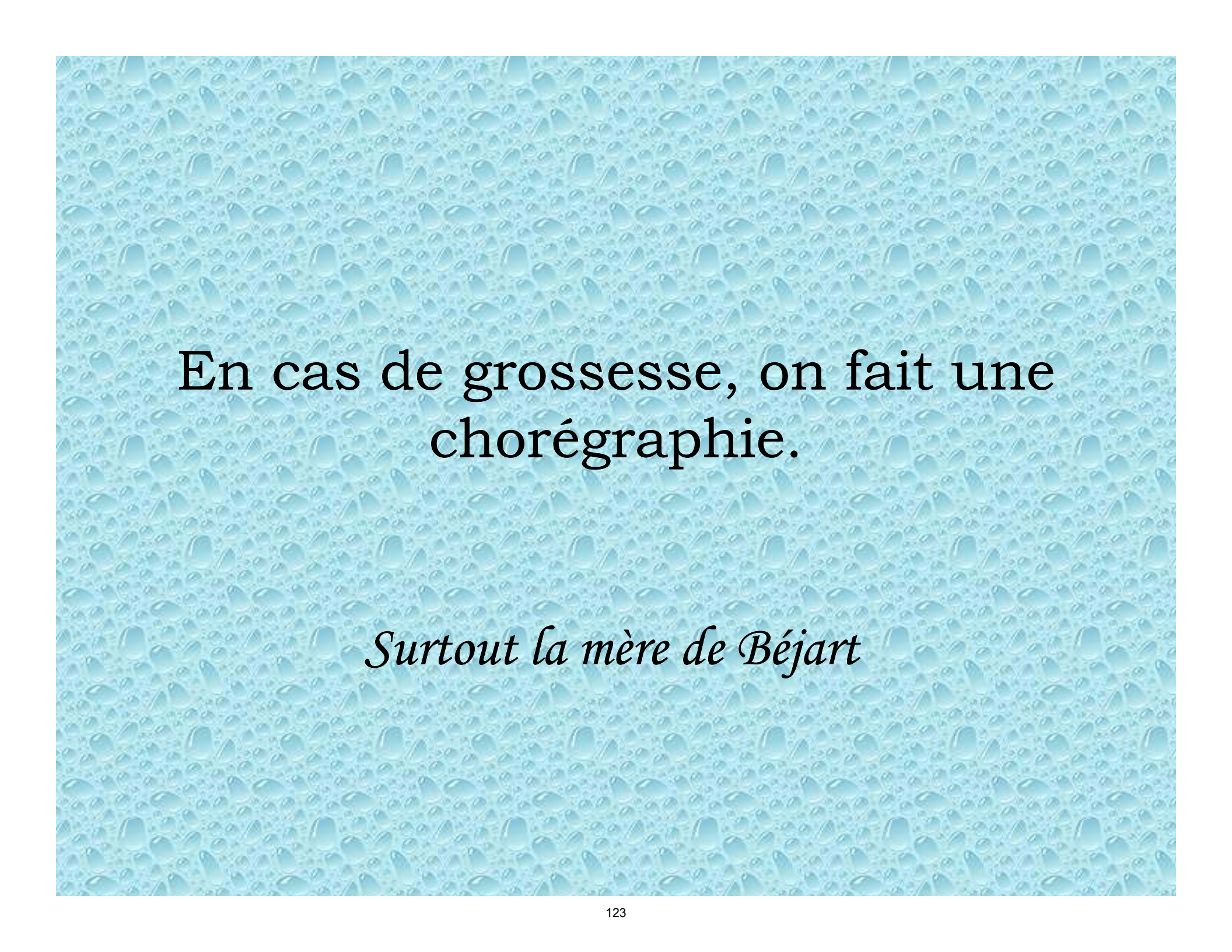
L'ordinateur peut faire plus de
calculs que le cerveau de
l'homme car il n'a que ça à faire.

La vérité !



Une bouteille d'eau explose s'il
gèle car, sous l'effet du froid,
l'eau devient un explosif.

Quoi, c'est pas ça ??



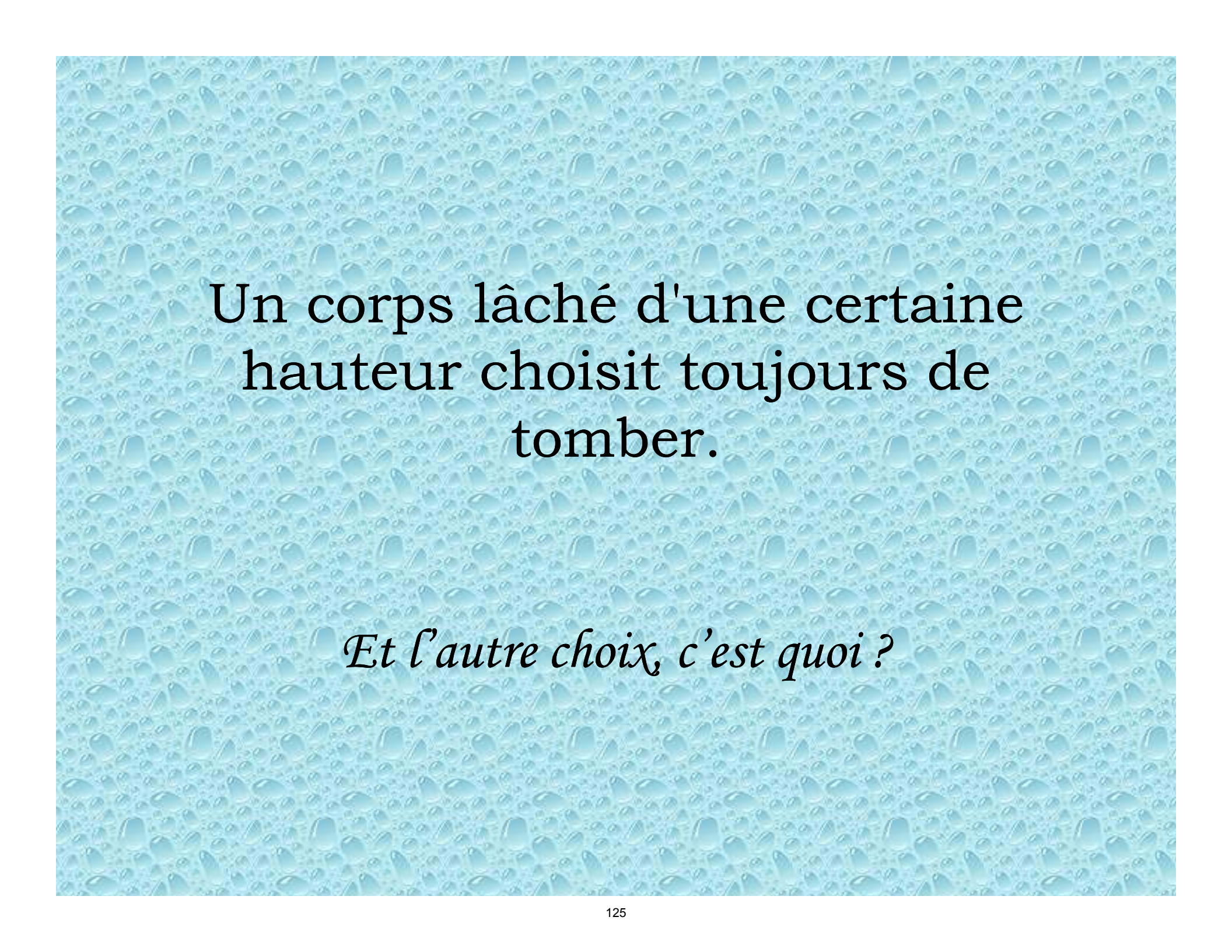
En cas de grossesse, on fait une
chorégraphie.

Surtout la mère de Béjart



Plus le train ralentit, moins sa
vitesse est plus grande.

Et là note je t'en parle pas !

The background of the slide is a dense, repeating pattern of small, light blue water droplets, each with a subtle highlight, giving it a textured, wet appearance.

Un corps lâché d'une certaine
hauteur choisit toujours de
tomber.

Et l'autre choix, c'est quoi ?

C'est le cerveau qui donne les ordres et les autres parties sont obligées d'obéir.

Na !

Fin

Spanish/Arabic Paradoxist Folklore

Ser fuerte...

ما هي القوة ..



Ser fuerte
es amar a
alguien en
silencio.

القوة هي أن
تحب الآخر في
صمت



Ser fuerte es irradiar felicidad cuando se es infeliz.

القوة هي أن تتشع سعادة للآخرين مع انك لا تتشعر بالسعادة





Ser fuerte es
intentar
perdonar a
alguien que no
merece perdón
القوة هي أن تعفو عن
الآخرين مع انهم لا
يستحقون العفو



Ser fuerte es esperar cuando no se crea en el regreso.

القوة هي الانتظار بالرغم من عدم ايمانك بعودته

Ser fuerte es
manterse en
calma en los
momentos de
desesperación.

القوة هي أن تحتفظ
بهديئك في لحظات اليأس





Ser fuerte es
demostrar
alegria cuando
no se siente.

القوة هي اظهار
السعادة للآخرين مع
أنك لا تشعر بها



Ser fuerte es
sonreir cuando
se desea llorar.

القوة هي
الابتسامة مع انك
ترغب في البكاء



Ser fuerte es hacer a
alguien feliz cuando se
tiene el corazón en
pedazos.

القوة هي إسعاد الآخر
بالرغم من قلبك محطم



Ser fuerte es callar cuando lo ideal
seria gritar a todos de tú angustia.

القوة هي أن تحتفظ بصمتك في
الوقت ترغب في الصراخ من شدة
كربك



Ser fuerte es consolar cuando se necesita de consuelo.

القوة هي أن تواسي الغير بالرغم من حاجتك انت للمواساة

Ser fuerte es tener
fé aunque no se crea.
القوة هي الإيمان



Por eso mismo, ante la dura
realidad y por más difícil
que la vida pueda parecer:

¡Ama y sé Fuerte!

ولهذه الأسباب وتجاه مرارة
الحقيقة وصعوبة الحياة
اظهر حبك وكن قويا

ليكن يومك سعيدا ..

Romanian Paradoxist Folklore





Tată, de ce o pizza
comandată acasă vine
mai repede decât
ambulanța?



Tată, de ce există parcare
pentru handicapați
în fața patinoarelor?



Tată, de ce sucul de lămâie
se face din arome artificiale,
iar lichidul pentru spălat
farfuriile se face din lămâi
adevărate?

<http://go.funpic.hu>



Tată, de ce oamenii cer un
cheeseburger dublu cu mulți
cartofi prăjiți și o coca-cola light ?



Tată, de ce pentru a
opri calculatorul
trebuie să dai click
pe “Start”?



Tată, de ce se sterilizează
acele cu care
se face eutanasia ?



Tată, de ce
piloții kamikaze
poartă cască?

Tată, de ce ce idiotul
de Noe nu a strivit
cei doi țânțari ?





Chiar,
de ce ?

Tată, de ce se spală
prosoapele de baie dacă
suntem curați când ne
ștergem cu ele?



Tată, de ce se spune
că avioanele sunt sigure
dacă aeroportul se numește
“terminal” ?



Tată, de ce
localurile deschise
24 de ore din 24 au
lacăte și zăvoare ?



Doamne, de ce
mi-ai dat un tată
care nu știe nimic ?

A close-up shot of a man with a full, dark beard and a wide-brimmed hat. He has a surprised or intense expression on his face. In the background, a large crowd of people is visible, suggesting a public event or festival. A yellow speech bubble with a black outline is positioned over the man's chest, containing text in Romanian.

**Măgarule,
dacă mai zici ceva,
te altoiesc !**

Text adaptat

The book is structured in two parts as follows:

- in the first part, the theory of paradoxism through its first six published worldwide manifestos (1983-2010);
- in the second part, the paradoxism collected from the international (English, French, Spanish/Arabic, and Romanian) folklore in images and paradoxist situations.

PARADOXISM is an avant-garde movement in literature, art, philosophy, science, based on excessive use of antitheses, antinomies, contradictions, parables, odds, anti-clichés, deviations of senses, against-the-grain speech, nonsense, paraphrases, oxymorons, inversions, digressions, paradoxes, semiparadoxes, etc. in creations.

It was set up and led by the writer Florentin Smarandache since 1980's, who said: "The goal is to enlargement of the artistic sphere through non-artistic elements. But especially the counter-time, counter-sense creation. Also, to experiment."

